

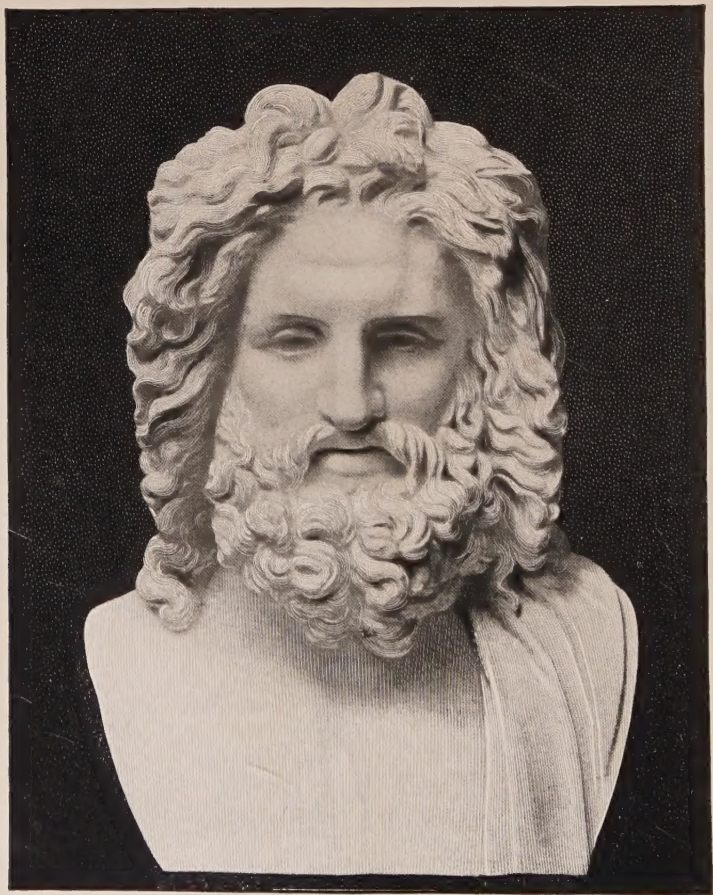
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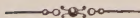
Selected Works

WITH NOTES AND VOCABULARY

EDITED BY

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PREFACE

A STATISTICAL table furnished by the United States Commissioner of Education, covering the years 1889-1898, gives some interesting evidence as to the number and percentage of pupils studying Latin in the public and private secondary schools of the United States. In the year 1889-1890, 100,144 students, or 33.62 per cent of the whole number, studied Latin. During the succeeding period of eight years the number and percentage of Latin students steadily increased, until, in 1897-1898, 274,293 students, or 49.44 per cent of the above number, were studying Latin. This increase, in the face of the fact that the secondary curriculum has been enriched by other subjects which have justly claimed large attention from the schools, is cause for congratulations to classical scholars.

The same decade has witnessed the awakening of an unusual interest in the Latin program itself, and a widespread endeavor to enrich and render it more effective. This is especially evident in the work of the first year, the great importance of which to the succeeding work of the student is self-evident. Traditional books and methods have been challenged; and while neither the ideal method nor book has yet been put forth, a very substantial advance has been made toward the solution of the problem as to the best method of introducing the young student to the study of Latin. The latter half of the first year and the second of a four years' course have also claimed serious attention and revision. More reading, which shall be at the same time more interesting and less difficult, is demanded. As a consequence, the Latin program is providing more and more suitable reading supplementary to Caesar. The place of Cicero and Vergil in the third

and fourth years has not been seriously questioned, although the same requirement for supplementary rapid reading has been made. This requirement has generally been met by selections from Ovid, whose poems, on account of their attractive interest and clear, easy style, are especially adapted to the needs of this grade.

Notwithstanding this progress, there still remains much to be desired in the study of Roman life and literature as such. The study of the Latin language needs to be vivified, on the one hand, by a knowledge of the life and manners of those who used it in their daily intercourse, and, on the other, by a larger acquaintance with the literature which grew out of this life, and which has been preserved to us. It is granted that these studies should not and cannot displace the study of the technique of the language in the early part of the course ; but when it is remembered that a large percentage of secondary school pupils end their formal studies with graduation from these schools, it is plain that such a course should include a clear view, at least in the large, of Roman life and letters. This can be gained, without too great encroachment upon purely linguistic work, if the teacher seizes such opportunities for instruction in Roman life as present themselves in the class work itself ; and if, in connection with each author studied, some attention is paid to the style and contents of his works as literature and to their place in the great body of Roman letters.

As to the works of Ovid, the writer is under the strong impression that they deserve a much larger place in the secondary curriculum than they have yet received. They abound in those old world stories of myth and tradition of which all literatures since their time are full, and ignorance of which makes many a page even of our own literature meaningless to the reader. These poems abound also in pictures of the poet's own life and the manners of his day, in allusion to his contemporaries, and pictures of his surroundings both in Italy and in the bleak land of his exile ; they contain also a formal account of Roman festivals arranged in the order of their occurrence, with the traditional origin and meaning of these, — all told with an elegance of diction and a

racy style that make the reading attractive and delightful to the student.

Any edition of selections from the works of an author is unsatisfactory, for it is possible for the student to read these without any knowledge, or at least a very hazy and insufficient one, of the setting of the selections and the contents and character of the whole work. And yet it would be manifestly impossible to present the complete works of Ovid as a text-book. The present edition strives to obviate this difficulty by two means. Selection is made from all the different works of the poet, with a preliminary note upon the character and contents of each work and a statement of the setting of each selection; in the case of the *Metamorphoses*, not only does an analysis in English precede the different selections, but all omitted parts are given in epitome, each in its proper place. The student has in his hands, therefore, a recapitulation of the whole series of stories, and is enabled to see, as would not be possible under another arrangement, how the poet has skillfully connected the long array of stories, reaching from the creation down to his own time.

The poetic form of Ovid's work is presented from the standpoint of the beginner, so that if these selections be taken up in the third or even the second year an easy introduction may be obtained to this important subject. On the other hand, the presentation is made full enough to be of profit to the advanced student who may desire to make a more intensive study of Ovid's poetic form.

The notes aim to give abundant assistance to the student in translation and syntax of more difficult passages, to give such explanation as is necessary of historical and archæological references, and to show by quotations from English literature something of the wide influence which Ovid has had upon the world of letters since his time. An attempt has also been made to trace the progress of the more important stories through their earlier presentations by the Greek authors, their Roman restatements, and their later revival by the English poets. Much of this material may be considered as in advance of the needs of the younger

pupils of the secondary school, and as more pertinent to the uses of the college student. The writer, while conscious of this, is still of the opinion that young students often have a clearer insight and a larger appreciation than is usually credited to them; while, on the other hand, more advanced students may be led by these suggestions to further investigation along the same lines.

The vocabulary has been especially prepared for this edition, and contains both the literal meanings of the words and their various tropical meanings found in these selections. The indicated derivations will also be found helpful to the understanding of the words.

The illustrations are nearly all from ancient classical sources, and have been selected by the writer especially for this work from the galleries of Italy. Especial attention of the student is called to the mythological stories in stone as seen in the sarcophagi, showing how powerfully these stories took possession of the sculptor as well as the poet.

The writer takes this opportunity to express his obligation to Miss Eleanor Sherwin, formerly reader in Latin in the University of Chicago, for valuable assistance in the notes and vocabulary.

FRANK J. MILLER.

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THE LIFE OF OVID

[Probably no Roman writer has revealed himself more frankly in his works than has Publius Ovidius Naso. Indeed, the greater part of our knowledge of him is gained from his writings. References to his parentage, his early education, his friends, his work, his manner of life, his reverses,—all lie scattered freely through his pages. And, not content with this, he has taken care to leave to posterity a somewhat extended and formal account of his life, an example which we cannot but wish that all our favorite Roman authors had followed. This account, which he wrote during his period of exile (*Tristia*, IV. 10), is here given, that thus our poet may tell to his readers his own story,—a story which is made all the more enjoyable since we find ourselves personally addressed in the opening lines :]

Ille ego qui fuerim, tenerorum lusor amorum,
Quem legis, ut noris, accipe posteritas.

[We next are told the place and time of the poet's birth, his social rank, and something of his family.]

Sulmo mihi patria est, gelidis uberrimus undis,
Milia qui novies distat ab Urbe decem.
5 Editus hic ego sum ; nec non ut tempora noris,
Cum cecidit fato consul uterque pari.
Siquid id est, usque a proavis vetus ordinis heres,
Non modo fortunae munere factus eques.
Nec stirps prima fui ; genito sum fratre creatus,
10 Qui tribus ante quater mensibus ortus erat.
Lucifer amborum natalibus adfuit idem ;
Una celebrata est per duo liba dies :
Haec est armiferae festis de quinque Minervae,
Quae fieri pugna prima cruenta solet.

[His early bent was towards poetry; but this was opposed by his practical father, who desired that both his sons should prepare for the profession of the law.]

- 15 Protinus excolimur teneri, curaque parentis
 Imus ad insignes Urbis ab arte viros.
 Frater ad eloquium viridi tendebat ab aevo,
 Fortia verbosi natus ad arma fori;
 At mihi iam puero caelestia sacra placebant,
 20 Inque suum furtim Musa trahebat opus.
 Saepe pater dixit 'Studium quid inutile temptas?
 Maeonides nullas ipse reliquit opes.'
 Motus eram dictis, totoque Helicone relicto
 Scribere temptabam verba soluta modis.
 25 Sponte sua carmen numeros veniebat ad aptos,
 Et quod temptabam scribere, versus erat.

[The two brothers came to the age of manhood, and shortly thereafter the elder died. Our poet now assumed the garb and duties of a Roman citizen.]

- Interea tacito passu labentibus annis
 Liberior fratri sumpta mihique toga est,
 Induiturque umeris cum lato purpura clavo,
 30 Et studium nobis quod fuit ante, manet.
 Iamque decem vitae frater geminaverat annos,
 Cum perit, et coepi parte carere mei.
 Cepimus et tenerae primos aetatis honores,
 Eque viris quondam pars tribus una fui.

[But, to a man of Ovid's tastes and temperament, the life of a statesman was utterly distasteful; and, now that he was his own master, he gave loose rein to his poetic fancy.]

- 35 Curia restabat. Clavi mensura coacta est:
 Maius erat nostris viribus illud onus.

Nec patiens corpus, nec mens fuit apta labori,
 Sollicitaeue fugax ambitionis eram,
 Et petere Aoniae suadebant tuta sorores
 40 Otia, iudicio semper amata meo.

[He soon gained admission to the choice circle of the poets of his day, paying unlimited devotion to the masters of his art, and quickly becoming himself the object of no small admiration on the part of younger poets.]

Temporis illius colui fovique poëtas,
 Quotque aderant vates, rebar adesse deos.
 Saepe suas volucres legit mihi grandior aevo,
 Quaeque nocet serpens, quae iuvat herba, Macer.
 45 Saepe suos solitus recitare Propertius ignes,
 Iure sodalicio qui mihi iunctus erat.
 Ponticus heroö, Bassus quoque clarus iambis
 Dulcia convictus membra fuere mei;
 Et tenuit nostras numerosus Horatius aures,
 50 Dum ferit Ausonia carmina culta lyra.
 Vergilium vidi tantum; nec amara Tibullo
 Tempus amicitiæ fata dedere meae.
 Successor fuit hic tibi, Galle; Propertius illi;
 Quartus ab his serie temporis ipse fui.
 55 Utque ego maiores, sic me coluere minores,
 Notaque non tarde facta Thalia mea est.

[His youthful poems soon gained fame among the people also, and his love songs became the popular lyrics of the street.]

Carmina cum primum populo iuvenilia legi,
 Barba resecta mihi bisve semelve fuit.
 Moverat ingenium totam cantata per Urbem
 60 Nomine non vero dicta Corinna mihi.
 Multa quidem scripsi; sed quae vitiosa putavi,
 Emendaturis ignibus ipse dedi.

Tunc quoque, cum fugerem, quaedam placitura cremavi,
 Iratus studio carminibusque meis.

[Though extremely susceptible to the influences of love, he could proudly boast that his name was above reproach. He contracted two unhappy marriages in his youth, but his third marriage was a lasting joy to him.]

65 Molle Cupidincis nec inexpugnabile telis
 Cor mihi, quodque levis causa moveret, erat.
 Cum tamen hic essem, minimoque accenderer igni,
 Nomine sub nostro fabula nulla fuit.
 Paene mihi puero nec digna nec utilis uxor
 70 Est data, quae tempus per breve nupta fuit.
 Illi successit, quamvis sine crimine coniunx,
 Non tamen in nostro firma futura toro.
 Ultima, quae mecum seros permansit in annos,
 Sustinuit coniunx exsulis esse viri.
 75 Filia me mea bis prima fecunda iuventa,
 Sed non ex uno coniuge, fecit avum.

[And now his father and his mother died. The poet, while deeply mourning their loss with true filial devotion, still cannot but rejoice that they died before that disgrace came upon him which was to darken his own life and the lives of all whom he loved.]

Et iam complerat genitor sua fata, novemque
 Addiderat lustris altera lustra novem.
 Non aliter flevi, quam me fleturus adeptum
 80 Ille fuit. Matri proxima iusta tuli.
 Felices ambo tempestiveque sepulti,
 Ante diem poenae quod periire meae!
 Me quoque felicem, quod non viventibus illis
 Sum miser, et de me quod doluere nihil!
 85 Si tamen extinctis aliquid nisi nomina restant,
 Et gracilis structos effugit umbra rogos:

Fama, parentales, si vos mea contigit, umbrae,

Et sunt in Stygio crimina nostra foro :

Scite, precor, causam — nec vos mihi fallere fas est —

90 Errorem iussae, non scelus, esse fugae.

[For now, as the frosts of age were beginning to whiten his locks, a sudden calamity fell upon him, no less than an imperial decree against him of perpetual banishment to the far off shores of the Euxine sea. The cause of this decree he only hints at, as being already well known to his friends ; but he gives us to understand (l. 90) that it is an error of judgment and not of the heart.]

Manibus hoc satis est. Ad vos, studiosa, revertor,

Pectora, quae vitae quaeritis acta meae.

Iam mihi canities pulsus melioribus annis

Venerat, antiquas miscueratque comas,

95 Postque meos ortus Pisaea vinctus oliva

Abstulerat decies praemia victor equus,

Cum maris Euxini positos ad laeva Tomitas

Quaerere me laesi principis ira iubet.

Causa meae cunctis nimium quoque nota ruinae

100 Indicio non est testificanda meo.

Quid referam comitumque nefas famulosque nocentes ?

[And now, far from home and friends and the delights of his beloved Rome, he was forced to live in a rigorous climate, an unlovely land, and amidst a society of uncultured semi-savages.]

Ipsa multa tuli non leviora fuga.

Indignata malis mens est succumbere, seque

Praestitit invictam, viribus usa suis ;

105 Oblitusque mei ductaeque per otia vitae

Insolita cepi temporis arma manu.

Totque tuli casus pelago terraque, quot inter

Occultum stellae conspicuumque polum.

Tacta mihi tandem longis erroribus acto

110 Iuncta pharetratis Sarmatis ora Getis.

[His chief solace was the cultivation of his art; and in this he spent the tiresome days. He ends his account with a strain of thanksgiving to the Muse, and a prophecy of his world-wide fame and literary immortality.]

- Hic ego finitimis quamvis circumsoner armis,
 Tristia, quo possum, carmine fata levo.
 Quod quamvis nemo est, cuius referatur ad aures,
 Sic tamen absumo decipioque diem.
- 115 Ergo quod vivo, durisque laboribus obsto,
 Nec me sollicitae taedia lucis habent,
 Gratia, Musa, tibi! nam tu solacia praebes,
 Tu curae requies, tu medicina venis.
 Tu dux et comes es; tu nos abducis ab Histro,
- 120 In medioque mihi das Helicone locum.
 Tu mihi, quod rarum est, vivo sublime dedisti
 Nomen, ab exsequiis quod dare fama solet.
 Nec qui detractat praesentia, Livor iniquo
 Ullum de nostris dente momordit opus.
- 125 Nam tulerint magnos cum saecula nostra poëtas,
 Non fuit ingenio fama maligna meo.
 Cumque ego praeponam multos mihi, non minor illis
 Dicor et in toto plurimus orbe legor.
 Si quid habent igitur vatium praesagia veri,
- 130 Protinus ut moriar, non ero, terra, tuus.
 Sive favore tuli, sive hanc ego carmine famam,
 Iure tibi grates, candide lector, ago.

[Though Ovid says (ll. 103 seq.) that he strove to bear his misfortunes with a manly fortitude, the poems of his exile, the *Tristia* and *Epistles from Pontus*, abound in plaintive lamentations at his hard lot, petitions to his friends in Rome, and unmanly subserviency to Augustus, and later to Tiberius, in the hope of gaining his recall. These, however, were all in vain, and he died at Tomi, his place of exile, in A.D. 18, after a banishment of nine years.]

HEROIDES

[The works of Ovid may be broadly divided into three classes, corresponding to three periods in his life: the works of his youth, of the prime of his life prior to his banishment, and of his last years spent in exile.

His earlier works are all in the elegiac measure and amatory in character. The order of these cannot be determined with exactness. It is possible that he may have been working upon them all at intervals during this period. However this may be, it has been thought that the *Heroides*, or 'Epistles of Heroines,' are his earliest work. They are a series of fictitious letters, purporting to be written by certain love-lorn princesses of the mythical age to the estranged objects of their affections. They are pervaded with a spirit of ideality, and are full of the fresh vigor of youth. While the general situation in all is the same, still the details are as varied as the characters. It is as if the poet would present ideal pictures of all possible phases of a "great love despised." These letters are highly polished in style; and, although the somewhat unnatural prolongation of the woes of the heroines detracts from their interest, still these letters have always been the most popular of Ovid's works. This is without doubt owing to their highly dramatic character, and to the romantic nature of their subject, a theme which has never failed to claim the sympathetic interest of the reader.

The epistles are twenty-one in number, six of which are of doubtful authenticity. Those which are considered as undoubtedly from Ovid's hand are as follows:

Penelope to Ulysses, Phillis to Demophoön, Briseis to Achilles, Phaedra to Hippolytus, Oenone to Paris, Hypsipyle to Jason, Dido to Aeneas, Hermione to Orestes, Deianira to Hercules, Ariadne to Theseus, Canace to Macareus, Medea to Jason, Laodamia to Protesilaüs, Hypermnestra to Lynceus, and Sappho to Phaon.

The tenth letter, purporting to be sent from Ariadne to Theseus, is sufficiently representative of the whole series.

Ariadne was the daughter of Minos, king of Crete. This monarch, in vengeance for the death of his son Androgeos, had exacted from the Athenians a tribute of seven youths and seven maidens who were to be sent every nine years to Crete, to be devoured by the monster Minotaur. Theseus, son of Aegeus, king of Athens, offered himself to be of this number of youths, and went to Crete with the purpose of slaying the Minotaur. This object he accomplished, and made his way in safety out of the mazy labyrinth in which the monster was confined, by the aid of a clew which Ariadne had given him. For she had seen and loved the Athenian hero when he was presented among the others at her father's court. Theseus, promising marriage to the princess, fled with her from Crete. But landing at Naxos or Dia, he deserted her in the night and sailed away to Athens. In the gray dawn she discovers that she is alone, and descries his sail just vanishing on the distant horizon. This crisis is the setting of the letter which follows.]

- Mitius inveni quam te genus omne ferarum :
 Credita non ulli quam tibi peius eram.
 Quae legis, ex illo, Theseu, tibi litore mitto,
 Unde tuam sine me vela tulere ratem,
 5 In quo me somnusque meus male prodidit et tu,
 Per facinus somnis insidiate meis.
 Tempus erat, vitrea quo primum terra pruina
 Spargitur et tectae fronde queruntur aves ;
 Incertum vigilans a somno languida movi
 10 Thesea prensuras semisupina manus :
 Nullus erat ! referoque manus iterumque retempto
 Perque torum moveo bracchia : nullus erat !
 Excussere metus somnum ; conterrita surgo,
 Membraque sunt viduo praecipitata toro.
 15 Protinus adductis sonuerunt pectora palmis,
 Utque erat e somno turbida, rapta coma est.
 Luna fuit : specto, siquid nisi litora cernam ;
 Quod videant oculi, nil nisi litus habent.
 Nunc huc, nunc illuc, et utroque sine ordine curro ;
 20 Alta puellares tardat harena pedes.

- Interea toto clamavi in litore 'Theseu !'
Reddebant nomen concava saxa tuum,
Et quotiens ego te, totiens locus ipse vocabat :
Ipse locus miserae ferre volebat opem.
- 25 Mons fuit : apparent frutices in vertice rari ;
Nunc scopulus raucis pendet adesus aquis :
Ascendo (vires animus dabat) atque ita late
Aequora prospectu metior alta meo.
Inde ego (nam ventis quoque sum crudelibus usa)
- 30 Vidi praecipiti carbasa tenta Noto :
Aut vidi aut tamquam quae me vidisse putarem —
Frigidior glacie semianimisque fui.
Nec languere diu patitur dolor ; excitor illo,
Excitor et summa Thesea voce voco.
- 35 'Quo fugis ?' exclamo 'scelerate revertere Theseu,
Flecte ratem ! numerum non habet illa suum.'
Haec ego ; quod voci deerat, plangore replebam :
Verbera cum verbis mixta fuere meis.
Si non audires, ut saltem cernere posses,
- 40 Iactatae late signa dedere manus,
Candidaque imposui longae velamina virgae,
Scilicet oblitos admonitura mei.
Iamque oculis ereptus eras : tum denique flevi ;
Torpuerant molles ante dolore genae.
- 45 Quid potius facerent, quam me mea lumina flerent,
Postquam desierant vela videre tua ?
Aut ego diffusis erravi sola capilli,
Qualis ab Ogygio concita Baccha deo,
Aut mare prospiciens in saxo frigida sedi,
- 50 Quamque lapis sedes, tam lapis ipsa fui.
Saepe torum repeto, qui nos acceperat ambos,
Sed non acceptos exhibiturus erat,
Et tua, quae possum, pro te vestigia tango

- Strataque, quae membris intepuere tuis.
 55 Incumbo lacrimisque toro manante profusis
 'Pressimus' exclamo 'te duo: redde duos!
 Venimus huc ambo: cur non discedimus ambo?
 Perfide, pars nostri, lectule, maior ubi est?'
 Quid faciam? quo sola ferar? vacat insula cultu:
 60 Non hominum video, non ego facta boum.
 Omne latus terrae cingit mare; navita nusquam,
 Nulla per ambiguas puppis itura vias.
 Finge dari comitesque mihi ventosque ratemque.
 Quid sequar? accessus terra paterna negat.
 65 Ut rate felici pacata per aequora labar,
 Temperet ut ventos Aeolus, exsul ero!
 Non ego te, Crete centum digesta per urbes,
 Aspiciam, puero cognita terra Iovi.
 At pater et tellus iusto regnata parenti
 70 Proditæ sunt facto, nomina cara, meo,
 Cum tibi, ne victor tecto morerere recurvo,
 Quae regerent passus, pro duce fila dedi,
 Cum mihi dicebas 'per ego ipsa pericula iuro,
 Te fore, dum nostrum vivet uterque, meam.'
 75 Vivimus, et non sum, Theseu, tua, si modo vivit
 Femina periuri fraude sepulta viri.
 Me quoque qua fratrem, mactasses, improbe, clava;
 Esset, quam dederas, morte soluta fides.
 Nunc ego non tantum, quae sum passura, recordor,
 80 Sed quaecumque potest ulla relicta pati.
 Occurrunt animo pereundi mille figurae,
 Morsque minus poenae quam mora mortis habet.
 Iam iam venturos aut hac aut suspicor illac,
 Qui lanient avido viscera dente, lupos.
 85 Forsitan et fulvos tellus alat ista leones;
 Quis scit, an et saevam tigrida Dia ferat?

- Et freta dicuntur magnas expellere phocas!
Quis vetat et gladios per latus ire meum?
Tantum ne religer dura captiva catena,
90 Neve traham serva grandia pensa manu,
Cui pater est Minos, cui mater filia Phoebi,
Quodque magis memini, quae tibi pacta fui!
Si mare, si terras porrectaque litora vidi,
Multa mihi terrae, multa minantur aquae.
95 Caelum restabat : timeo simulacra deorum !
Destituor rapidis praeda cibusque feris ;
Sive colunt habitantque viri, diffidimus illis :
Externos didici laesa timere viros.
Viveret Androgeos utinam ! nec facta luisses
100 Impia funeribus, Cecropi terra, tuis ;
Nec tua mactasset nodoso stipite, Theseu,
Ardua parte virum dextera, parte bovem ;
Nec tibi, quae reditus monstrarent, fila dedissem,
Fila per adductas saepe recepta manus.
105 Non equidem miror, si stat victoria tecum,
Strataque Cretaeam belua stravit humum.
Non poterant figi praecordia ferrea cornu ;
Ut te non tegeres, pectore tutus eras.
Illic tu silices, illic adamanta tulisti,
110 Illic qui silices, Thesea, vincat, habes.
Crudeles somni, quid me tenuistis inertem ?
Aut semel aeterna nocte premenda fui.
Vos quoque crudeles, venti, nimiumque parati,
Flaminaque in lacrimas officiosa meas.
115 Dextera crudelis, quae me fratremque necavit,
Et data poscenti, nomen inane, fides !
In me iurarunt somnus ventusque fidesque :
Prodita sum causis una puella tribus.
Ergo ego nec lacrimas matris moritura videbo,

- 120 Nec mea qui digitis lumina condant, erit?
Spiritus infelix peregrinas ibit in auras,
Nec positos artus unguet amica manus?
Ossa superstabunt volucres inhumata marinae?
Haec sunt officiis digna sepulcra meis!
- 125 Ibis Cecropios portus, patriaque receptus
Cum steteris turbae celsus honore tuae
Et bene narraris letum taurique virique
Sectaque per dubias saxea tecta vias,
Me quoque narrato solam tellure relictam!
- 130 Non ego sum titulis subripienda tuis.
Nec pater est Aegeus, nec tu Pittheidos Aethrae
Filius: auctores saxa fretumque tui!
Di facerent, ut me summa de puppe videres:
Movisset vultus maesta figura tuos.
- 135 Nunc quoque non oculis, sed, qua potes, aspice mente
Haerentem scopulo, quem vaga pulsat aqua;
Aspice demissos lugentis more capillos
Et tunicas lacrimis sicut ab imbre graves!
Corpus, ut impulsae segetes aquilonibus, horret,
- 140 Litteraque articulo pressa tremante labat.
Non te per meritum, quoniam male cessit, adoro:
Debita sit facto gratia nulla meo,
Sed ne poena quidem! si non ego causa salutis,
Non tamen est, cur sis tu mihi causa necis.
- 145 Has tibi plangendo lugubria pectora lassas
Infelix tendo trans freta longa manus,
Hos tibi, qui superant, ostendo maesta capillos!
Per lacrimas oro, quas tua facta movent:
Flecte ratem, Theseu, versoque relabere vento!
- 150 Si prius occidero, tu tamen ossa feres.

AMORES

[As the *Heroides* are pictures of ideal situations, so the *Amores* are full of the real personality of the poet, and abound in descriptions of scenes, experiences, and incidents so vividly presented that one does not stop to question their reality. We feel that the poet is no longer relating the love stories of mythical personages, but is telling episodes from his own life. Many of these episodes, it must be admitted, are offensive to modern taste. But because of this the whole work should by no means be passed over, since in it many interesting and beautiful poems may be found.

In a prefatory epigram Ovid tells us that there were originally five books of the *Amores*, but that these have been reduced to three.

At the outset he describes how he was engaged upon a more severe theme, when he was forced against his will into the field of amatory verse.]

- I. I. Arma gravi numero violentaque bella parabam
Edere, materia conveniente modis;
Par erat inferior versus: risisse Cupido
Dicitur atque unum subripuisse pedem.
5 'Quis tibi, saeve puer, dedit hoc in carmina iuris?
Pieridum vates, non tua turba sumus.
Quid, si praecripiat flavae Venus arma Minervae,
Ventilet accensas flava Minerva faces?
Quis probet in silvis Cererem regnare iugosis,
10 Lege pharetratae virginis arva coli?
Crinibus insignem quis acuta cuspide Phoebum
Instruat, Aoniam Marte movente lyram?
Sunt tibi magna, puer, nimiumque potentia regna:
Cur opus adfectas, ambitiose, novum?
15 An, quod ubique, tuum est? tua sunt Heliconia Tempe?

- Vix etiam Phoebus iam lyra tuta sua est?
 Cum bene surrexit versu nova pagina primo,
 Attenuat nervos proximus ille meos;
 Nec mihi materia est numeris levioribus apta,
 20 Aut puer aut longas compta puella comas.
 Questus eram, pharetra cum protinus ille soluta
 Legit in exitium spicula facta meum
 Lunavitque genu sinuosum fortiter arcum
 'Quod' que 'canas, vates, accipe' dixit 'opus!
 25 Me miserum! certas habuit puer ille sagittas:
 Uror, et in vacuo pectore regnat Amor.
 Sex mihi surgat opus numeris, in quinque residat:
 Ferrea cum vestris bella valete modis!
 Cingere litorea flaventia tempora myrto,
 30 Musa, per undenos emodulanda pedes!

[The next selection illustrates the impassioned wooing of the youthful poet, revealing a fervor and an abandon, a real personal interest in the case, which the more polished love songs of Horace nowhere approach.]

- I III. Iusta precor: quae me nuper praedata puella est,
 Aut amet aut faciat, cur ego semper amem!
 A, nimium volui! tantum patiatur amari:
 Audierit nostras tot Cytherea preces!
 5 Accipe, per longos tibi qui deserviat annos,
 Accipe, qui pura norit amare fide!
 Si me non veterum commendant magna parentum
 Nomina, si nostri sanguinis auctor eques,
 Nec meus innumeris renovatur campus aratris,
 10 Temperat et sumptus parvus uterque parens:
 At Phoebus comitesque novem vitisque repertor
 Hinc faciunt, at me qui tibi donat, Amor,
 At nulli cessura fides, sine crimine mores
 Nudaque simplicitas purpureusque pudor.

- 15 Non mihi mille placent, non sum desultor amoris :
 Tu mihi, siqua fides, cura perennis eris ;
 Tecum, quos dederint annos mihi fila sororum,
 Vivere contingat teque dolente mori ;
 Te mihi materiem felicem in carmina praebe :
 20 Provenient causa carmina digna sua.
 Carmine nomen habent exterrita cornibus Io
 Et quam fluminea lusit adulter ave
 Quaeque super pontum simulato vecta iuvenco
 Virginea tenuit cornua vara manu :
 25 Nos quoque per totum pariter cantabimur orbem,
 Iunctaque semper erunt nomina nostra tuis.

[The hope of literary immortality, everywhere so dear to the Roman poets, is expressed again and again by Ovid himself. He predicts this immortality in the following poem, and that not only for himself but for all the great bards of Greece and Rome.]

- I xv. Quid mihi, Livor edax, ignavos obicis annos,
 Ingeniique vocas carmen inertis opus ;
 Non me more patrum, dum strenua sustinet aetas,
 Praemia militiae pulverulenta sequi
 5 Nec me verbosas leges ediscere nec me
 Ingrato vocem prostituisse foro ?
 Mortale est, quod quaeris, opus ; mihi fama perennis
 Quaeritur, in toto semper ut orbe canar.
 Vivet Maeonides, Tenedos dum stabit et Ide,
 10 Dum rapidas Simois in mare volvet aquas.
 Vivet et Ascræus, dum mustis uva tumebit,
 Dum cadet incurva falce resecta Ceres.
 Battiades semper toto cantabitur orbe :
 Quamvis ingenio non valet, arte valet.
 15 Nulla Sophocleo veniet iactura cothurno ;
 Cum sole et luna semper Aratus erit ;
 Dum fallax servus, durus pater, improba lena

- Vivent et meretrix blanda, Menandros erit ;
 Ennius arte carens animosique Accius oris
 20 Casurum nullo tempore nomen habent.
 Varronem primamque ratem quae nesciet aetas,
 Aureaque Aesonio terga petita duci ?
 Carmina sublimis tunc sunt peritura Lucreti,
 Exitio terras cum dabit una dies ;
 25 Tityrus et segetes Aeneiaque arma legentur,
 Roma triumphati dum caput orbis erit ;
 Donec erunt ignes arcusque Cupidinis arma,
 Discentur numeri, culte Tibulle, tui ;
 Gallus et Hesperii et Gallus notus Eois,
 30 Et sua cum Gallo nota Lycoris erit.
 Ergo, cum silices, cum dens patientis aratri
 Depereant aevo, carmina morte carent :
 Cedant carminibus reges regumque triumphii,
 Cedat et auriferi ripa benigna Tagi !
 35 Vilia miretur vulgus ; mihi flavus Apollo
 Pocula Castalia plena ministret aqua,
 Sustineamque coma metuentem frigora myrtum
 Atque ita sollicito multus amante legar !
 Pascitur in vivis Livor, post fata quiescit,
 40 Cum suus ex merito quemque tuetur honos.
 Ergo etiam cum me supremus adederit ignis,
 Vivam, parsque mei multa superstes erit.

[The following whimsical and exaggerated lament over the death of a parrot, the pet of his mistress Corinna, is one of the most famous poems of the *Amores*. It exhibits the charming, half-playful, half-plaintive spirit which pervades our poet's elegies. The poem also illustrates one of the most prominent faults of Ovid's style, — its too large use of mythological allusion, which tends to conventionality.]

II. vi. Psittacus, Eois imitatrix ales ab Indis,
 Occidit : exequias ite frequenter, aves ;

- Ite, piae volucres, et plangite pectora pinnis
Et rigido teneras ungue notate genas ;
5 Horrida pro maestis lanietur pluma capillis,
Pro longa resonent carmina vestra tuba !
Quod scelus Ismarii quereris, Philomela, tyranni,
Expleta est annis ista querela suis ;
Alitis in rarae miserum devertere funus :
10 Magna, sed antiqua est causa doloris Itys.
Omnes, quae liquido libratis in aëre cursus,
Tu tamen ante alios, turtur amice, dole !
Plena fuit vobis omni concordia vita,
Et stetit ad finem longa tenaxque fides :
15 Quod fuit Argolico iuvenis Phoceus Orestae,
Hoc tibi, dum licuit, psittace, turtur erat.
Quid tamen ista fides, quid rari forma coloris,
Quid vox mutandis ingeniosa sonis,
Quid iuvat, ut datus es, nostrae placuisse puellae ?
20 Infelix, avium gloria, nempe iaces !
Tu poteras fragiles pinnis hebetare zmaragdos
Tincta gerens rubro Punica rostra croco.
Non fuit in terris vocum simulantior ales :
Reddebas blaeso tam bene verba sono !
25 Raptus es invidia : non tu fera bella movebas ;
Garrulus et placidae pacis amator eras.
Ecce, coturnices inter sua proelia vivunt,
Forsitan et fiant inde frequenter anus.
Plenus eras minimo nec prae sermonis amore
30 In multos poteras ora vacare cibos ;
Nux erat esca tibi causaeque papavera somni,
Pellebatque sitim simplicis umor aquae.
Vivit edax vultur ducensque per aëra gyros
Miluus et pluviae graculus auctor aquae ;
35 Vivit et armiferae cornix invisâ Minervae.

- Illa quidem saeculis vix moritura novem :
 Occidit illa loquax humanae vocis imago,
 Psittacus, extremo munus ab orbe datum !
 Optima prima fere manibus rapiuntur avaris,
 40 Implentur numeris deteriora suis :
 Tristia Phylacidae Thersites funera vidit,
 Iamque cinis vivis fratribus Hector erat.
 Quid referam timidae pro te pia vota puellae,
 Vota procelloso per mare rapta Noto ?
 45 Septima lux venit non exhibitura sequentem,
 (Et stabat vacuo iam tibi Parca colo)
 Nec tamen ignavo stupuerunt verba palato :
 Clamavit moriens lingua 'Corinna, vale !'
 Colle sub Elysio nigra nemus ilice frondet,
 50 Udaque perpetuo gramine terra viret :
 Siqua fides dubiis, volucrum locus ille piarum
 Dicitur, obscenae quo prohibentur aves ;
 Illic innocui late pascuntur olores
 Et vivax phoenix, unica semper avis ;
 55 Explicat ipsa suas ales Iunonia pinnas,
 Oscula dat cupido blanda columba mari.
 Psittacus has inter nemorali sede receptus
 Convertit volucres in sua verba pias.
 Ossa tegit tumulus, tumulus pro corpore magnus,
 60 Quo lapis exiguus par sibi carmen habet :
 CONLIGOR EX IPSO DOMINAE PLACUISSE SEPULCRO ;
 ORA FUERE MIHI PLUS AVE DOCTA LOQUI.

[The one who seems to have exercised the most powerful influence over Ovid's youthful affections, and whose name was most frequently found in his love songs, which he tells us in his *Life* were the popular songs of the street, was that Corinna who has already been mentioned in these pages. In the following poem he strives to dissuade her from a proposed journey by sea ; failing in this, he prays for her safe return.]

- II. XI. Prima malas docuit mirantibus aequoris undis
Peliaco pinus vertice caesa vias,
Quae concurrentes inter temeraria cautes
Conspicuam fulvo vellere vexit ovem.
5 O utinam, nequis remo freta longa moveret,
Argo funestas pressa bibisset aquas!
Ecce, fugit notumque torum sociosque Penates
Fallacesque vias ire Corinna parat.
Quid tibi, me miserum, Zephyros Eurosque timebo
10 Et gelidum Borean egelidumque Notum?
Non illic urbes, non tu mirabere silvas:
Una est iniusti caerula forma maris;
Nec medius tenues conchas pictosque lapillos
Pontus habet: bibuli litoris illa mora est.
15 Litora marmoreis pedibus signate, puellae:
Hactenus est tutum; cetera caeca via est.
Et vobis alii ventorum proelia narrent,
Quas Scylla infestet, quasve Charybdis aquas,
Et quibus emineant violenta Ceraunia saxis,
20 Quo lateant Syrtes magna minorque sinu!
Haec alii referant ad vos; quod quisque loquetur,
Credite! quaerenti nulla procella nocet.
Sero respicitur tellus, ubi fune soluto
Currit in immensum panda carina salum,
25 Navita sollicitus cum ventos horret iniquos
Et prope tam letum, quam prope cernit aquam.
Quod si concussas Triton exasperet undas,
Quam tibi sit toto nullus in ore color!
Tum generosa voces fecundae sidera Ledae
30 Et 'felix,' dicas 'quem sua terra tenet!'
Tutius est fovisse torum, legisse libellos,
Threiciam digitis increpuisse lyram.
At, si vana ferunt volucres mea dicta procellae,

- Aequa tamen puppi sit Galatea tuae!
 35 Vestrum crimen erit talis iactura puellae,
 Nereidesque deae Nereidumque pater.
 Vade memor nostri vento reditura secundo,
 Impleat illa tuos fortior aura sinus!
 Tum mare in haec magnus proclinet litora Nereus,
 40 Huc venti spirent, huc agat aestus aquas!
 Ipsa roges, Zephyri veniant in lintea soli,
 Ipsa tua moveas turgida vela manu.
 Primus ego aspiciam notam de litore puppim,
 Et dicam 'nostros advehit illa deos,'
 45 Excipiamque umeris et multa sine ordine carpam
 Oscula: pro reditu victima vota cadet,
 Inque tori formam molles sternentur harenae,
 Et tumulus mensae quilibet instar erit.
 Illic apposito narrabis multa Lyaeo:
 50 Paene sit ut mediis obruta navis aquis,
 Dumque ad me properas, neque iniquae tempora
 noctis
 Nec te praecipites extimuisse Notos.
 Omnia pro veris credam, sint ficta licebit:
 Cur ego non votis blandiar ipse meis?
 55 Haec mihi quamprimum caelo nitidissimus alto
 Lucifer admisso tempora portet equo!

[In the next selection our poet is seen hastening on his way to join his sweetheart, when his progress is stopped by a small stream that has been swollen to a torrent. He addresses the stream in the language now of remonstrance now of wheedling persuasion.]

- III. VI. Amnis harundinibus limosas obsite ripas,
 Ad dominam propero: siste parumper aquas!
 Nec tibi sunt pontes nec quae sine remigis ictu
 Concava traiecto cumba rudente vehat.

- 5 Parvus eras, memini, nec te transire refugi,
 Summaque vix talos contigit unda meos;
 Nunc ruis appposito nivibus de monte solutis
 Et turpi crassas gurgite volvis aquas.
 Quid properasse iuvat, quid parca dedisse quieti
 10 Tempora, quid nocti conseruisse diem,
 Si tamen hic standum est, si non datur artibus ullis
 Ulterior nostro ripa premenda pedi?
 Nunc ego, quas habuit pinna Danaeius heros,
 Terribili densum cum tulit angue caput,
 15 Nunc opto currum, de quo Cerealia primum
 Semina venerunt in rude missa solum.
 Prodigiosa loquor veterum mendacia vatum,
 Nec tulit haec umquam nec feret ulla dies;
 Tu potius, ripis effuse capacibus amnis,
 20 (Sic aeternus eas!) labere fine tuo!
 Non eris invidiae, torrens, mihi crede, ferendae,
 Si dicar per te forte retentus amans.
 Flumina deberent iuvenes in amore iuvare;
 Flumina senserunt ipsa, quid esset amor.

[Here follows a long catalogue, in Ovid's worst manner, of those river gods of mythology who had themselves felt the pangs of love.

This stream, too, like those, shall become famous in song, if only it will yield to the poet's request. It will not? Then let it be accursed with drought, as it deserves.]

- 85 Dum loquor, increscis latis spatiosior undis,
 Nec capit admissas alveus altus aquas:
 Quid mecum, furiose, tibi? quid mutua differs
 Gaudia? quid coeptum, rustice, rumpis iter?
 Quid, si legitimum flueres, si nobile flumen,
 90 Si tibi per terras maxima fama foret?
 Nomen habes nullum, rivis conlecte caducis,
 Nec tibi sunt fontes nec tibi certa domus;

Fontis habes instar pluviamque nivesque solutas,
 Quas tibi divitias pigra ministrat hiems;
 95 Aut lutulentus agis brumali tempore cursus,
 Aut premis arentem pulverulentus humum:
 Quis te tum potuit sitiens haurire viator?
 Quis dixit grata vocē 'perennis eas'?
 Damnosus pecori curris, damnosior agris;
 100 Forsitan haec alios, me mea damna movent.
 Huic ego vae! demens narrabam fluminum amores!
 Iactasse indigne nomina tanta pudet;
 Nescio quem hunc spectans Acheloon et Inachon amnem
 Et potui nomen, Nile, referre tuum!
 105 At tibi pro meritis, opto, non candide torrens,
 Sint rapidi soles siccaque semper hiems!

[At the end of this work, the poet bids farewell to the Loves, with the evident intention of passing on to higher themes; with the boldness of youth, he takes his place beside Vergil and Catullus, and complacently plumes himself upon the renown which he has conferred upon the humble place of his birth.]

III. xv. Quaere novum vatem, tenerorum mater Amorum:

Raditur hic elegis ultima meta meis;
 Quos ego composui, Paeligni ruris alumns,
 (Nec me deliciae dedecuerunt meae)
 5 Siquid id est, usque a proavis vetus ordinis heres,
 Non modo militiae turbine factus eques.
 Mantua Vergilio, gaudet Verona Catullo;
 Paelignae dicar gloria gentis ego,
 Quam sua libertas ad honesta coegerat arma,
 10 Cum timuit socias anxia Roma manus.
 Atque aliquis spectans hospes Sulmonis aquosi
 Moenia, quae campi iugera pauca tenent,
 'Quae tantum' dicat 'potuistis ferre poetam,
 Quantulacumque estis, vos ego magna voco.'

- 15 Culte puer puerique parens Amathusia culti,
Aurea de campo vellite signa meo !
Corniger increpuit thyrso graviore Lyaeus :
Pulsanda est magnis area maior equis.
Imbelles elegi, genialis Musa, valete,
20 Post mea mansurum fata superstes opus !



OMNIA VINCIT AMOR

(From a painting by Franceschini, in the Uffizi Gallery in Florence)

ARS AMATORIA

[This work is, as its name implies, a set of rules for the government of affairs of love. The work is in three books, — the first two addressed to men, the last to women. Ovid, who by experience was a past master in this art, offers minute instructions as to methods of procedure. Others may be leaders and instructors in other arts, but he is the master of the art of love.]

- I. Siquis in hoc artem populo non novit amandi,
Hoc legat et lecto carmine doctus amet!
Arte citae veloce rates remoque moventur,
Arte leves currus: arte regendus Amor.
5 Curribus Automedon lentisque erat aptus habenis,
Tiphys in Haemonia puppe magister erat:
Me Venus artificem tenero praecepit Amori;
Tiphys et Automedon dicar Amoris ego.

[The poet recommends the theater as the best field of observation of the fair sex, who, from the days of the Sabine women down, have thronged that place of popular resort.]

- Ut redivit itque frequens longum formica per agmen,
Granifero solitum cum vehit ore cibum,
95 Aut ut apes saltusque suos et olentia nactae
Pascua per flores et thyma summa volant,
Sic ruit in celebres cultissima femina ludos:
Copia iudicium saepe morata meum est.
Spectatum veniunt; veniunt spectentur ut ipsae:
100 Ille locus casti damna pudoris habet.
Primos sollicitos fecisti, Romule, ludos,

- Cum iuvit viduos rapta Sabina viros.
 Tunc neque marmoreo pendebant vela theatro,
 Nec fuerant liquido pulpita rubra croco;
 105 Illic, quas tulerant nemorosa Palatia, frondes
 Simpliciter positae, scaena sine arte fuit;
 In gradibus sedit populus de caespite factis,
 Qualibet hirsutas fronde tegente comas.
 Respiciunt oculisque notant sibi quisque puellam,
 110 Quam velit, et tacito pectore multa movent.
 Dumque rudem praebente modum tibicine Tusco
 Ludius aequatam ter pede pulsat humum,
 In medio plausu (plausus tunc arte carebant)
 Rex populo praedae signa petita dedit.
 115 Protinus exsiliunt animum clamore fatentes
 Virginibus cupidas iniciuntque manus:
 Ut fugiunt aquilas, timidissima turba, columbae,
 Utque fugit visos agna novella lupos,
 Sic illae timuere viros sine more ruentes;
 120 Constitit in nulla, qui fuit ante, color.
 Nam timor unus erat, facies non una timoris:
 Pars laniat crines, pars sine mente sedet;
 Altera maesta silet, frustra vocat altera matrem;
 Haec queritur, stupet haec; haec manet, illa fugit.
 125 Ducuntur raptae, genialis praeda, puellae,
 Et potuit multas ipse decere timor.

[It would be profitless to follow Ovid through the tangled maze of precept and illustration. The whole work shows the extremely low ideal of morality which existed in the society of the time. No more striking commentary upon this society can be made than that such a work as this should have been put forth by a popular poet in the confident expectation that it would meet with a popular response.

This work, like all of Ovid's works, abounds in mythological illustrations. One of the best of these is the following selection from the third book, illustrating the folly of the too hasty judgment of jealousy.]

III. Nec cito credideris ! quantum cito credere laedat,

686 Exemplum vobis non leve Procris erit.

Est prope purpureos colles florentis Hymetti

Fons sacer et viridi caespite mollis humus .

Silva nemus non alta facit ; tegit arbutus herbam ;

690 Ros maris et lauri nigraque myrtus olent ;

Nec densum foliis buxum fragilesque myricae

Nec tenues cytisi cultaque pinus abest ;

Lenibus impulsae Zephyris auraque salubri

Tot generum frondes herbaque summa tremit.

695 Grata quies Cephalo ; famulis canibusque relictis

Lassus in hac iuvenis saepe resedit humo,

'Quae' que 'meos relevés aestus,' cantare solebat

'Accipienda sinu, mobilis aura, veni !'

Coniugis ad timidus aliquis male sedulus aures

700 Auditos memori rettulit ore sonos :

Procris ut accepit nomen, quasi paelicis, *Aurae*,

Excidit et subito muta dolore fuit :

Palluit, ut serae lectis de vite racemis

Palleseunt frondes, quas nova laesit hiems,

705 Quaeque suos curvant matura Cydonia ramos,

Cornaque adhuc nostris non satis apta cibis.

Ut rediit animus, tenues a pectore vestes

Rumpit et indignas sauciat ungue genas ;

Nec mora, per medias passis furibunda capillis

710 Evolat, ut thyrso concita Baccha, vias.

Ut prope perventum, comites in valle relinquit,

Ipsa nemus tacito clam pede fortis init.

Quid tibi mentis erat, cum sic male sana lateres,

Procri ? quis attoniti pectoris ardor erat ?

715 Iam iam venturam, quaecumque erat *Aura*, putabas

Scilicet atque oculis probra videnda tuis.

Nunc venisse piget (neque enim deprendere velles),

- Nunc iuvat : incertus pectora versat amor ;
Credere quae iubeant, locus est et nomen et index,
720 Et quia amans semper, quod timet, esse putat.
Vidit ut oppressa vestigia corporis herba,
Pulsantur trepidi corde micante sinus ;
Iamque dies medius tenues contraxerat umbras,
Inque pari spatio vesper et ortus erant :
725 Ecce, redit Cephalus silvis, Cyllenia proles,
Oraque fontana fervida pulsat aqua.
Anxia, Procri, lates ; solitas iacet ille per herbas,
Et ' Zephyri molles auraque ' dixit ' ades ! '
Ut patuit miserae iucundus nominis error,
730 Et mens et rediit verus in ora color :
Surgit et oppositas agitato corpore frondes
Movit in amplexus uxor itura viri ;
Ille feram vidisse ratus iuvenaliter artus
Corripit : in dextra tela fuere manu.
735 Quid facis, infelix ? non est fera ; supprime tela !
Me miserum ! iaculo fixa puella tuo est.
' Ei mihi ! ' conclamat ' fixisti pectus amicum :
Hic locus a Cephalo vulnera semper habet.
Ante diem morior, sed nulla paelice laesa :
740 Hoc faciet positae te mihi, terra, levem.
Nomine suspectas iam spiritus exit in auras :
Labor, io ! cara lumina conde manu ! '
Ille sinu dominae morientia corpora maesto
Sustinet et lacrimis vulnera saeva lavat :
745 Exit et incauto paulatim pectore lapsus
Excipitur miseri spiritus ore viri.

REMEDIA AMORIS

[This poem is designed as a book of advice for those who would be delivered from the snares of love. In the opening lines, Ovid apologizes to Cupid for his seeming desertion from the standard of that youthful god, implied in the title of his poem; and explains that his 'remedy' is only for those who are entangled in the meshes of unhappy or unworthy love.]

Legerat huius Amor titulum nomenque libelli:
 ' Bella mihi, video, bella parantur ' ait.
 ' Parce tuum vatem sceleris damnare, Cupido,
 Tradita qui toties te duce signa tuli.
5 Non ego Tydides, a quo tua saucia mater
 In liquidum rediit aethera Martis equis.
Saepe tepent alii iuvenes; ego semper amavi:
 Et si, quid faciam nunc quoque, quaeris, amo.
Quin etiam docui, qua posses arte parari,
10 Et quod nunc ratio est, impetus ante fuit.
Nec te, blande puer, nec nostras prodimus artes,
 Nec nova praeteritum musa retexit opus.
Siquis amat quod amare iuvat, feliciter ardet:
 Gaudeat, et vento naviget ille suo.
15 At siquis male fert indignae regna puellae,
 Ne pereat, nostrae sentiat artis opem.'

[The poet moralizes upon the dangers of delay.]

Nam mora dat vires: teneras mora percoquit uvas
 Et validas segetes, quod fuit herba, facit.

- 85 Quae praebet latas arbor spatiantibus umbras,
 Quo posita est primum tempore, virga fuit :
 Tum poterat manibus summa tellure revelli ;
 Nunc stat in immensum viribus acta suis.
 Quale sit id, quod amas, celeri circumspecte mente
 90 Et tua laesuro subtrahe colla iugo.
 Principiis obsta : sero medicina paratur,
 Cum mala per longas convaluere moras.
 Sed propera nec te venturas differ in horas :
 Qui non est hodie, cras minus aptus erit.
 95 Verba dat omnis amor reperitque alimenta morando :
 Optima vindictae proxima quaeque dies.
 Flumina pauca vides de magnis fontibus orta :
 Plurima conlectis multiplicantur aquis ;
 Si cito sensisses, quantum peccare parares,
 100 Non tegeres vultus cortice, Myrrha, tuos.

[Above all things, the mind must be wholesomely occupied with war, farming, the chase, foreign travel, — anything that may furnish a healthy activity. It is the empty mind that is most subject to temptation. The poet takes occasion here to give a charming picture of country life.]

- Rura quoque oblectant animos studiumque colendi :
 170 Quaelibet huic curae cedere cura potest.
 Colla iube domitos oneri supponere tauros,
 Sauciet ut duram vomer aduncus humum ;
 Obrue versata Cerealia semina terra,
 Quae tibi cum multo faenore reddat ager.
 175 Aspice curvatos pomorum pondere ramos,
 Ut sua, quod peperit, vix ferat arbor onus ;
 Aspice labentes iucundo murmure rivos ;
 Aspice tondentes fertile gramen oves !
 Ecce, petunt rupes praeruptaque saxa capellae :
 180 Iam referent haedis ubera plena suis.

- Pastor inaequali modulatur harundine carmen,
 Nec desunt comites, sedula turba, canes.
 Parte sonant alia silvae mugitibus altae,
 Et queritur vitulum mater abesse suum.
- 185 Quid, cum suppositos fugiunt examina fumos,
 Ut relevent dempti vimina curva favi?
 Poma dat autumnus; formosa est messibus aestas;
 Ver praebet flores; igne levatur hiems.
- Temporibus certis maturam rusticus uvam
 190 Deligit, et nudo sub pede musta fluunt;
 Temporibus certis desectas adligat herbas,
 Et tonsam raro pectine verrit humum.
- Ipse potes riguis plantam deponere in hortis,
 Ipse potes rivos ducere lenis aquae.
- 195 Venerit insitio: fac, ramum ramus adoptet,
 Stetque peregrinis arbor operta comis.
 Cum semel haec animum coepit mulcere voluptas,
 Debilibus pinnis inritus exit Amor.
- Vel tu venandi studium cole: saepe recessit
 200 Turpiter a Phoebi victa sorore Venus;
 Nunc leporem pronum catulo sectare sagaci,
 Nunc tua frondosis retia tende iugis;
 Aut pavidos terre varia formidine cervos,
 Aut cadat adversa cuspidе fossus aper.

[And let no one think that magic arts can avail. Their uselessness is proved by the fact that famous professors of these arts have been unable by their aid to help themselves.]

- Me duce non tumulo prodire iubebitur umbra,
 Non anus infami carmine rumpet humum,
- 255 Non seges ex aliis alios transibit in agros,
 Nec subito Phoebi pallidus orbis erit;
 Ut solet, aequoreas ibit Tiberinus in undas,
 Ut solet, in niveis Luna vehetur equis.

- Nulla recantatas deponent pectora curas,
 260 Nec fugiet vivo sulphure victus amor.
 Quid te Phasiacae iuverunt gramina terrae,
 Cum cuperes patria, Colchi, manere domo?
 Quid tibi profuerunt, Circe, Perseides herbae,
 Cum sua Neritias abstulit aura rates?
 265 Omnia fecisti, ne callidus hospes abiret:
 Ille dedit certae lintea plena fugae.
 Omnia fecisti, ne te ferus ureret ignis:
 Longus et invito pectore sedit amor.
 Vertere tu poteras homines in mille figuras:
 270 Non poteras animi vertere iura tui.
 * * * * *
 287 Ardet et adsuetas Circe decurrit ad artes,
 Nec tamen est illis attenuatus amor.
 Ergo, quisquis opem nostra tibi poscis ab arte,
 290 Deme veneficiis carminibusque fidem!

[In an interesting digression Ovid makes answer to those critics who chide him for devoting himself entirely at this period to poetry of love. 'Let them carp,' says he, 'so long as my name resounds throughout the world.'

- Nupér enim nostros quidam carpsere libellos,
 Quorum censura Musa proterva mea est:
 Dummodo sic placeam, dum toto canter in orbe,
 Quod volet, impugnent unus et alter opus!
 365 Ingenium magni livor detractat Homeri.

[He boasts that, though he is still only on the upward slope of the hill of Fame, elegiac poetry owes as much to him as epic to Vergil.]

- Principio clivi noster anhelat equus;
 395 Tantum se nobis elegi debere fatentur,
 Quantum Vergilio nobile debet epos.
 Hactenus invidiae respondimus: attrahe lora
 Fortius et gyro curre, poeta, tuo!

TRAGEDY

[It was quite to be expected that Ovid, in the fervor of his youthful genius, would make some attempts in the field of tragedy, a form of literature which, it would seem, in all periods was popular among the Romans. He himself makes several allusions to these attempts. In the *Amores* (II. xviii. 11-18) he describes how he had forced himself for a time to give up the writing of mere love poems, and to assume the more noble work of tragedy.]

Vincor, et ingenium sumptis revocatur ab armis,
Resque domi gestas et mea bella cano.
Sceptra tamen sumpsi, curaue tragoedia nostra
Crevit, et huic operi quamlibet aptus eram :
15 Risit Amor pallamque meam pictosque cothurnos
Sceptraque privata tam cito sumpta manu ;
Hinc quoque me dominae numen deduxit iniquae,
Deque cothurnato vate triumphat Amor.

[Again (*Amores*, III. i.), under the form of an allegorical strife between Elegeia (or Love) and Tragoedia, he represents the conflicting influences under which he wrought.]

Stat vetus et multos incaedua silva per annos :
Credibile est illi numen inesse loco ;
Fons sacer in medio speluncaque pumice pendens,
Et latere ex omni dulce queruntur aves.
5 Hic ego dum spatior tectus nemoralibus umbris,
(Quod mea, quaerebam, Musa moveret opus)
Venit odoratos Elegeia nexa capillos,
Et, puto, pes illi longior alter erat :



MELPOMENE, MUSE OF TRAGIC POETRY
(From the Vatican Museum)

- Forma decens, vestis tenuissima, vultus amantis ;
10 Et pedibus vitium causa decoris erat.
Venit et ingenti violenta Tragoedia passu.
Fronte comae torva, palla iacebat humi ;
Laeva manus sceptrum late regale movebat,
Lydius alta pedum vincla cothurnus erat.
15 Et prior 'ecquis erit' dixit 'tibi finis amandi,
O argumenti lente poeta tui ?
Nequitiam vinosa tuam convivia narrant,
Narrant in multas compita secta vias.
Saepe aliquis digito vatem designat euntem,
20 Atque ait "hic, hic est, quem ferus urit Amor."
Fabula, nec sentis, tota iactaris in Urbe,
Dum tua praeterito facta pudore refers.
Tempus erat, thyrsos pulsum graviore moveri ;
Cessatum satis est : incipe maius opus !
25 Materia premis ingenium ; cane facta virorum.
"Haec animo" dices "area facta meo est."
Quod tenerae cantent, lusit tua Musa, puellae,
Primaque per numeros acta iuventa suos ;
Nunc habeam per te Romana Tragoedia nomen !
30 Implebit leges spiritus iste meas.'
Hactenus, et movit pictis innixa cothurnis
Densum caesarie terque quaterque caput.
Altera, si memini, limis subrisit ocellis ;
(Fallor, an in dextra myrtea virga fuit ?)
35 'Quid gravibus verbis, animosa Tragoedia,' dixit
'Me premis ? an numquam non gravis esse potes ?
Imparibus tamen es numeris dignata moveri :
In me pugnasti versibus usa meis.
Non ego contulerim sublimia carmina nostris :
40 Obruat exiguas regia vestra fores.
Sum levis, et mecum levis est. mea cura, Cupido :

- Non sum materia fortior ipsa mea ;
 Et tamen emerui plus, quam tu, posse ferendo
 Multa supercilio non patienda tuo.
- 45 Rustica sit sine me lascivi mater Amoris :
 Huic ego proveni lena comesque deae ;
 Quam tu non poteris duro reserare cothurno,
 Haec est blanditiis ianua laxa meis ;
 Per me decepto didicit custode Corinna
- 50 Liminis astricti sollicitare fidem
 Delabique toro tunica velata soluta
 Atque impercussos nocte movere pedes.
 Vel quotiens foribus duris inlisa pependi,
 Non verita a populo praetereunte legi ;
- 55 Quin ego me memini, dum custos saevus abiret,
 Ancillae missam delituisse sinu ;
 Quid, cum me munus natali mittis, at illa
 Rumpit et apposita barbara mersat aqua ?
 Prima tuae movi felicia semina mentis :
- 60 Munus habes, quod te iam petit ista, meum.
 Desierat ; coepi 'per vos utramque rogamus,
 In vacuas aures verba timentis eant.
 Altera me sceptro decoras altoque cothurno :
 Iam nunc contacto magnus in ore sonus ;
- 65 Altera das nostro victurum nomen amori :
 Ergo ades et longis versibus adde breves !
 Exiguum vati concede, Tragoedia, tempus :
 Tu labor aeternus ; quod petit illa, breve est.'
 Mota dedit veniam : teneri properentur Amores,
- 70 Dum vacat ; a tergo grandius urguet opus.

[That the tragic Muse did win a temporary sway, and that the poet did write at least one play, on the theme of *Medea*, is attested by Quintilian (X. 1, 98), who speaks of the tragedy in terms of praise :

Ovidii *Medea* videtur mihi ostendere, quantum ille vir praestare poterit, si ingenio suo imperare quam indulgere maluisset.

Tacitus also (*Dialogus*, 12) bears testimony to the popularity of this play in his time :

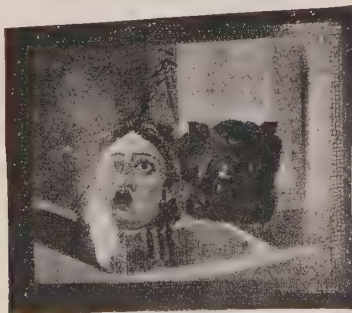
Plures hodie reperies, qui Ciceronis gloriam quam qui Vergilii detrectent : nec ullus Asinii aut Messallae liber tam inlustris est quam *Medea* Ovidii aut Varii *Thyestes*.

The play is again mentioned in the fifth century A.D. in a letter of Valerius to Rufinus, containing a caution against marriage : *Lege Medeam* Nasonis, et vix pauca invenies impossibilia mulieri.

When we consider the masterly way in which the poet has treated this same theme in the seventh book of the *Metamorphoses*, we cannot but regret the almost utter loss of this tragedy. Of the whole play one line alone remains, quoted by Quintilian (VIII. 5, 6) as an example of a 'sententia' :

Vehementius apud Ovidium *Medea* dicit, *Servare potui ; perdere an possim, rogas ?*

The works of the second period of Ovid's life are two in number : the *Fasti* and the *Metamorphoses*. Both were written, but neither was published before the banishment of the poet, which so suddenly interrupted his prosperous career at Rome.]



TRAGIC AND COMIC MASKS

(From a Mosaic preserved in the Capitoline Museum at Rome)

FASTI

[The *Fasti*, or Calendar enumerates the various religious festivals of the Romans in their chronological order, and narrates the traditional events which are connected with these holidays. The poet undertakes an explanation of the names of the various months, and accounts for the origin of many Roman customs and festivals. It is a poem of times and places, which makes the work of great value to the student of Roman antiquities. The plan of the work included twelve books, one for each month; and while there is evidence that the poet completed his first sketch of the whole work, the first six books only have come down to us. These were finished in their original form before Ovid's banishment in A.D. 9, and were addressed to Augustus; but they remained unpublished until the death of Augustus in A.D. 14. At this time the poet revised his first book, and, dedicating it to Germanicus, the adopted son of Tiberius, sent the whole to Rome in the vain hope that by this means he might gain the favor of the new Emperor. This book, like all the previous poems of Ovid, is in the elegiac measure.

A selection of typical passages is here presented.]

BOOK I. JANUARY

[The poet dedicates his revised work to Germanicus.]

Tempora cum causis Latium digesta per annum
Lapsaque sub terras orta que signa canam.
Excipe pacato, Caesar Germanice, vultu
Hoc opus et timidæ dirige navis iter;
5 Officioque, levem non aversatus honorem,
Huic tibi devoto numine dexter ades.
Sacra recognosces annalibus eruta priscis,
Et quo sit merito quaeque notata dies.
Invenies illic et festa domestica vobis:

- 10 Saepe tibi pater est, saepe legendus avus.
 Quaeque ferunt illi pictos signantia fastos,
 Tu quoque cum Druso praemia fratre ferēs.
 Caesaris arma canant alii : nos Caesaris aras,
 Et quoscumque sacris addidit ille dies.
- 15 Annue conanti per laudes ire tuorum,
 Deque meo pavidos excute corde metus.
 Da mihi te placidum, dederis in carmina vires :
 Ingenium vultu statque caditque tuo.
 Pagina iudicium docti subitura movetur
- 20 Principis, ut Clario missa legenda deo.
 Quae sit enim culti facundia sensimus oris,
 Civica pro trepidis cum tulit arma reis.
 Scimus et, ad nostras cum se tulit impetus artes,
 Ingenii currant flumina quanta tui.
- 25 Si licet et fas est, vates rege vatis habenas,
 Auspicio felix totus ut annus eat.

[January first. Janus, his festival, history, functions, and attributes.]

- Ecce tibi faustum, Germanice, nuntiat annum,
 Inque meo primus carmine Ianus adest.
- 65 Iane biceps, anni tacite labentis origo,
 Solus de superis qui tua terga vides,
 Dexter ades ducibus, quorum secura labore
 Otia terra ferax, otia pontus habet :
 Dexter ades patribusque tuis populoque Quirini,
- 70 Et resera nutu candida templa tuo.
 Prospera lux oritur. Linguis animisque favete !
 Nunc dicenda bona sunt bona verba die.
 Lite vacent aures, insanaque protinus absint
 Iurgia ; differ opus, livida turba, tuum.
- 75 Cernis, odoratis ut luceat ignibus aether,
 Et sonet accensis spica Cilissa focis ?

- Flamma nitore suo templorum verberat aurum,
Et tremulum summa spargit in aede iubar.
Vestibus intactis Tarpeias itur in arces,
80 Et populus festo concolor ipse suo est.
Iamque novi praeceunt fasces, nova purpura fulget,
Et nova conspicuum pondera sentit ebur.
Colla rudes operum praebent ferienda iuveni,
Quos aluit campis herba Falisca suis.
85 Iuppiter arce sua totum cum spectet in orbem,
Nil nisi Romanum, quod tueatur, habet.
Salve, laeta dies, meliorque revertere semper,
A populo rerum digna potente coli.
Quem tamen esse deum te dicam, Iane biformis?
90 Nam tibi par nullum Graecia numen habet.
Ede simul causam, cur de caelestibus unus
Sitque quod a tergo, sitque quod ante, vides?
Haec ego cum sumptis agitare mentis tabellis,
Lucidior visa est, quam fuit ante, domus.
95 Tunc sacer ancipiti mirandus imagine Ianus
Bina repens oculis obtulit ora meis.
Extimui sensique metu riguisse capillos,
Et gelidum subito frigore pectus erat.
Ille tenens baculum dextra clavemque sinistra
100 Edidit hos nobis ore priore sonos:
'Disce, metu posito, vates operose dierum,
Quod petis, et voces percipe mente meas.
Me Chaos antiqui — nam sum res prisca — vocabant.
Aspice, quam longi temporis acta canam.
105 Lucidus hic aër et quae tria corpora restant,
Ignis, aquae, tellus, unus acervus erat.
Ut semel haec rerum secessit lite suarum,
Inque novas abiit massa soluta domos,
Flamma petit altum, propior locus aëra cepit,

- 110 Sederunt medio terra fretumque solo.
 Tunc ego, qui fueram globus et sine imagine moles,
 In faciem redii dignaque membra deo.
 Nunc quoque, confusae quondam nota parva figurae,
 Ante quod est in me postque, videtur idem.
 115 Accipe, quaesitae quae causa sit altera formae,
 Hanc simul ut noris officiumque meum.
 Quidquid ubique vides, caelum, mare, nubila, terras
 Omnia sunt nostra clausa patentque manu.
 Me penes est unum vasti custodia mundi,
 120 Et ius vertendi cardinis omne meum est.
 Cum libuit Pacem placidis emittere tectis,
 Libera perpetuas ambulat illa vias.
 Sanguine letifero totus miscebitur orbis,
 Ni teneant rigidae condita bella serae.
 125 Praesideo foribus caeli cum mitibus Horis:
 It, redit officio Iuppiter ipse meo.
 Inde vocor Ianus. Cui cum Cereale sacerdos
 Imponit libum farraque mixta sale,
 Nomina ridebis: modo namque Patulcius idem
 130 Et modo sacrificio Clusius ore vocor.
 Scilicet alterno voluit rudis illa vetustas
 Nomine diversas significare vices.
 Vis mea narrata est. Causam nunc disce figurae:
 Iam tamen hanc aliqua tu quoque parte vides.
 135 Omnis habet geminas, hinc atque hinc, ianua frontes
 E quibus haec populum spectat, at illa Larem.
 Utque sedens primi vester prope limina tecti
 Ianitor egressus introitusque videt,
 Sic ego perspicio, caelestis ianitor aulae,
 140 Eoas partes Hesperiasque simul.
 Ora vides Hecates in tres vertentia partes,
 Servet ut in ternas compita secta vias.

Et mihi, ne flexu cervicis tempora perdam,
Cernere non moto corpore bina licet.'

145 Dixerat: et vultu, si plura requirere vellem,
Difficilem mihi se non fore fassus erat.

[Why the temple of Janus is shut in time of peace but open in war.]

'At cur pace lates, motisque recluderis armis?'

Nec mora, quaesiti reddita causa mihi est.

'Ut populo reditus pateant ad bella profecto,

280 Tota patet dempta ianua nostra sera.

Pace fores obdo, ne qua discedere possit:

Caesareoque diu nomine clusus ero.'

Dixit, et attollens oculos diversa tuentes,

Aspexit toto quidquid in orbe fuit.

285 Pax erat, et vestri, Germanice, causa triumphi,

Tradiderat famulas iam tibi Rhenus aquas.

Iane, fac aeternos pacem pacisque ministros,

Neve suum, praesta, deserat auctor opus.

Quod tamen ex ipsis licuit mihi discere fastis,

290 Sacravere patres hac duo templa die.

Accepit Phoebus nymphaque Coronide natum

Insula, dividua quam premit amnis aqua:

Iuppiter in parte est. Cepit locus unus utrumque

Iunctaque sunt magno templa nepotis avo.

BOOK II. FEBRUARY

[The introduction addressed to Augustus. — The derivation of the word *February*.]

Ianus habet finem. Cum carmine crescit et annus:

Alter ut hic mensis, sic liber alter eat.

Nunc primum velis, elegi, maioribus itis:

Exiguum, memini, nuper eratis opus.

- 5 Ipse ego vos habui faciles in amore ministros,
Cum lusit numeris prima iuventa suis.
Idem sacra cano signataque tempora fastis:
Ecquis ad haec illinc crederet esse viam?
Haec mea militia est. Ferimus quae possumus,
arma,
10 Dextraque non omni munere nostra vacat.
Si mihi non valido torquentur pila lacerto,
Nec bellatoris terga premuntur equi,
Nec galea tegimur, nec acuto cingimur ense, —
His habilis telis quilibet esse potest —
15 At tua prosequimur studioso pectore, Caesar,
Nomina, per titulos ingredimurque tuos.
Ergo ades et placido paulum mea munera vultu
Respice, pacando siquid ab hoste vacas.
Februa Romani dixere piamina patres:
20 Nunc quoque dant verbo plurima signa fidem.
Pontifices ab rege petunt et flamine lanas,
Quis veterum lingua februa nomen erat.
Quaeque capit lictor domibus purgamina certis,
Torrida cum mica farra, vocantur idem.
25 Nomen idem ramo, qui caesus ab arbore pura
Casta sacerdotum tempora fronde tegit.
Ipse ego flaminicam poscentem februa vidi,
Februa poscenti pinea virga data est.
Denique quodcumque est, quo corpora nostra piantur,
30 Hoc apud intonsos nomen habebat avos.
Mensis ab his dictus, secta quia pelle Luperci
Omne solum lustrant, idque piamen habent:
Aut quia placatis sunt tempora pura sepulcris,
Tunc cum ferales praeteriere dies.
35 Omne nefas omnemque mali purgamina causam
Credebant nostri tollere posse senes.

[February fourth. The constellation of the Dolphin sets This suggests the story of Arion.]

- Quem modo caelatum stellis Delphina videbas,
 80 Is fugiet visus nocte sequente tuos :
 Seu fuit occultis felix in amoribus index,
 Lesbida cum domino seu tulit ille lyram.
 Quod mare non novit, quae nescit Ariona tellus ?
 Carmine currentes ille tenebat aquas.
 85 Saepe sequens agnam lupus est a voce retentus,
 Saepe avidum fugiens restitit agna lupum :
 Saepe canes leporesque umbra cubuere sub una,
 Et stetit in saxo proxima cerva leae :
 Et sine lite loquax cum Palladis alite cornix
 90 Sedit, et accipitri iuncta columba fuit.
 Cynthia saepe tuis fertur, vocalis Arion,
 Tamquam fraternis obstipuisse modis.
 Nomen Arionium Siculas impleverat urbes,
 Captaque erat lyricis Ausonis ora sonis.
 95 Inde domum repetens puppem conscendit Arion,
 Atque ita quaesitas arte ferebat opes.
 Forsitan, infelix, ventos undasque timebas :
 At tibi nave tua tutius aequor erat.
 Namque gubernator destricto constitit ense
 100 Ceteraque armata conscia turba manu.
 Quid tibi cum gladio ? Dubiam rege, navita, puppem !
 Non haec sunt digitis arma tenenda tuis.
 Ille, metu viduus, ' mortem non deprecor ' inquit,
 ' Sed liceat sumpta pauca referre lyra.'
 105 Dant veniam, ridentque moram. Caput ille coronam,
 Quae possit crines, Phoebe, decere tuos.
 Induerat Tyrio bis tinctam murice pallam ;
 Reddidit icta suos pollice chorda sonos :
 Flebilibus numeris veluti canentia dura

- 110 Traiectus pinna tempora cantat olor.
 Protinus in medias ornatus desilit undas,
 Spargitur impulsa caerulea puppis aqua.
 Inde — fide maius — tergo delphina recurvo
 Se memorant oneri supposuisse novo.
- 115 Ille sedens citharamque tenet, pretiumque vehendi,
 Cantat et aequoreas carmine mulcet aquas.
 Di pia facta vident: astris delphina recepit
 Iuppiter et stellas iussit habere novem.

BOOK III. MARCH

[This month is sacred to Mars and derives its name from him.]

- Bellice, depositis clipeo paulisper et hasta,
 Mars, ades et nitidas casside solve comas.
 Forsitan ipse roges, quid sit cum Marte poetae?
 A te, qui canitur, nomina mensis habet.
- 5 Ipse vides manibus peragi fera bella Minervae:
 Num minus ingenuis artibus illa vacat?
 Palladis exemplo ponendae tempora sume
 Cuspidis. Invenies et quod inermis agas.

[While many other tribes of Italy had a month of March, Romulus paid the god special honor by placing his month first in the Roman year.]

- Iam, modo qua fuerant silvae pecorumque recessus,
 Urbs erat, aeternae cum pater Urbis ait:
 'Arbiter armorum, de cuius sanguine natus
 Credor, et ut credar, pignora multa dabo,
- 75 A te principium Romano dicimus anno:
 Primus de patrio nomine mensis erit.'
 Vox rata fit, patrioque vocat de nomine mensem.
 Dicitur haec pietas grata fuisse deo.

Et tamen ante omnes Martem coluere priores.

80 Hoc dederat studiis bellica turba suis.

Pallada Cecropidae, Minora Creta Dianam,

Vulcanum tellus Hypsipylea colit;

Iunonem Sparte Pelopeïadesque Mycenae,

Pinigerum Fauni Maenalis ora caput:

85 Mars Latio venerandus erat, quia praesidet armis.

Arma ferae genti remque decusque dabant.

Quod si forte vacas, peregrinos inspicere fastos:

Mensis in his etiam nomine Martis erit.

Tertius Albanis, quintus fuit ille Faliscis;

90 Sextus apud populos, Hernica terra, tuos.

Inter Aricinos Albanaque tempora constat

Factaque Telegoni moenia celsa manu.

Quintum Laurentes, bis quintum Aequiculus acer,

A tribus hunc primum turba Curensis habet.

95 Et tibi cum proavis, miles Peligne, Sabinis

Convenit; hic genti quartus utrique deus.

Romulus hos omnes ut vinceret ordine saltem,

Sanguinis auctori tempora prima dedit.

[The poet adduces certain proofs of the fact that March was once the first month of the year. — Numa Pompilius inaugurated the change to the present order, but Julius Caesar completed it.]

135 Neu dubites, primae fuerint quin ante Kalendae

Martis, ad haec animum signa referre potes:

Laurea, flaminibus quae toto perstitit anno,

Tollitur, et frondes sunt in honore novae.

Ianua tunc regis posita viret arbore Phoebi:

140 Ante tuas fit idem, curia prisca, fores.

Vesta quoque ut folio niteat velata recenti,

Cedit ab Iliacis laurea cana focis.

Adde, quod arcana fieri novus ignis in aede

Dicitur, et vires flamma refecta capit.

145 Nec mihi parva fides, annos hinc isse priores,
Anna quod hoc coepta est mense Perenna coli.

Hinc etiam veteres initi memorantur honores

Ad spatium belli, perfide Poene, tui.

Denique quintus ab hoc fuerat Quintilis, et inde

150 Incipit, a numero nomina quisquis habet.

Primus, oliviferis Romam deductus ab arvis,

Pompilius menses sensit abesse duos :

Sive hoc a Samio doctus, qui posse renasci

Nos putat, Egeria sive monente sua.

155 Sed tamen errabant etiam nunc tempora, donec

Caesaris in multis haec quoque cura fuit.

Non haec ille deus tantaeque propaginis auctor

Credidit officiis esse minora suis,

Promissumque sibi voluit praenoscere caelum,

160 Nec deus ignotas hospes inire domos.

Ille moras solis, quibus in sua signa rediret,

Traditur exactis disposuisse notis.

Is decies senos tercentum et quinque diebus

Iunxit, et e pleno tempora quarta die.

165 Hic anni modus est : in lustrum accedere debet,

Quae consummatur partibus, una dies.

[The Ides of March are memorable for the assassination of Caesar. But in reality he was not slain, as men think. Vesta snatched him away, and substituted a phantom in his stead.]

Praeteriturus eram gladios in principe fixos,

Cum sic a castis Vesta locuta focus :

‘ Ne dubita meminisse ! meus fuit ille sacerdos.

700 Sacrilegae telis me petiere manus.

Ipsa virum rapui, simulacraque nuda reliqui ;

Quae cecidit ferro, Caesaris umbra fuit.

Ille quidem caelo positus Iovis atria vidit,
 Et tenet in magno templa dicata foro.
 705 At quicumque nefas ausi, prohibente deorum
 Numine, polluerant pontificale caput,
 Morte iacent merita. Testes estote Philippi,
 Et quorum sparsis ossibus albet humus.
 Hoc opus, haec pietas, haec prima elementa fuerunt
 710 Caesaris, ulcisci iusta per arma patrem.'

BOOK IV. APRIL

[This is the month sacred to Venus, whose favoring presence is here invoked.]

'Alma, favē,' dixi 'geminorum mater Amorum!'
 Ad vatem vultus rettulit illa suos,
 'Quid tibi' ait 'mecum? certe maiora canebas.
 Num vetus in molli pectore vulnus habes?'
 5 'Scis dea,' respondi 'de vulnere.' Risit, et aether
 Protinus ex illa parte serenus erat.
 'Saucius, an sanus, numquid tua signa reliqui?
 Tu mihi propositum, tu mihi semper opus.
 Quae decuit, primis sine crimine lusimus annis:
 10 Nunc teritur nostris area maior equis.
 Tempora cum causis, annalibus eruta priscis,
 Lapsaque sub terras ortaue signa cano.
 Venimus ad quartum, quo tu celeberrima, mensem.
 Et vatem et mensem scis, Venus, esse tuos.'
 15 Mota Cytheriaca leviter mea tempora myrto
 Contigit, et 'coeptum perfice' dixit 'opus.'
 Sensimus, et causae subito patuere dierum.
 Dum licet et spirant flamina, navis eat.

[One suggested derivation for the word *April*. Thoughts on the universal sway of Venus.]

- 85 Quo non livor adit ? Sunt qui tibi mensis honorem
Eripuisse velint invideantque, Venus.
Nam quia ver aperit tunc omnia, densaque cedit
Frigoris asperitas, fetaque terra patet,
Aprilem memorant ab aperto tempore dictum :
90 Quem Venus iniecta vindicat alma manu.
• Illa quidem totum dignissima temperat orbem ;
Illa tenet nullo regna minora deo,
Iuraque dat caelo, terrae, natalibus undis,
Perque suos initus continet omne genus.
95 Illa deos omnes — longum est numerare — creavit :
Illa satis causas arboribusque dedit :
Illa rudes animos hominum contraxit in unum,
Et docuit iungi cum pare quemque sua.
Quid genus omne creat volucrum, nisi blanda volup-
tas ?
100 Nec coeant pecudes, si levis absit amor.
Cum mare trux aries cornu decertat ; at idem
Frontem dilectae laedere parcit ovis.
Deposita sequitur taurus feritate iuvencam,
Quem toti saltus, quem nemus omne tremit.
105 Vis eadem lato quodcumque sub aequore vivit,
Servat, et innumeris piscibus implet aquas.
Prima feros habitus homini detraxit : ab illa
Venerunt cultus mundaque cura sui.
Primus amans carmen vigilatum nocte negata
110 Dicitur ad clausas concinuisse fores :
Eloquiumque fuit duram exorare puellam,
Proque sua causa quisque disertus erat.
Mille per hanc artes motae ; studioque placendi
Quae latuere prius, multa reperta ferunt.
115 Hanc quisquam titulo mensis spoliare secundi
Audeat ? A nobis sit furor iste procul.

[April twenty-first. The festival of Pales. The shepherd's prayer to his patron divinity.]

- 'Consule' dic 'pecori pariter pecorisque magistris :
 Effugiat stabulis noxa repulsa meis.
 Sive sacro pavi, sedive sub arbore sacra,
 750 Pabulaque e bustis inscia carpsit ovis :
 Si nemus intravi vetitum, nostrisque fugatae
 Sunt oculis nymphae semicaperve deus :
 Si mea falx ramo lucum spoliavit opaco,
 Unde data est aegrae fiscina frondis ovi :
 755 Da veniam culpae. Nec, dum degrandinat, obsit
 Agresti fano supposuisse pecus.
 Nec noceat turbasse lacus. Ignoscite, nymphae,
 Mota quod obscuras ungula fecit aquas.
 Tu, dea, pro nobis fontes fontanaque placa
 760 Numina, tu sparsos per nemus omne deos.
 Nec Dryadas, nec nos videamus labra Dianae,
 Nec Faunum, medio cum premit arva die.
 Pelle procul morbos. Valeant hominesque gregesque,
 Et valeant vigiles, provida turba, canes.
 765 Neve minus multos redigam, quam mane fuerunt,
 Neve gemam referens vellera rapta lupo.
 Absit iniqua fames. Herbae frondesque supersint,
 Quaeque lavent artus, quaeque bibantur, aquae,
 Ubra plena premam, referat mihi caseus aera,
 770 Dentque viam liquido vimina rara sero ;
 Lanaque proveniat nullas laesura puellas,
 Mollis et ad teneras quamlibet apta manus.
 775 Quae precor, eveniant, et nos faciamus ad annum
 Pastorum dominae grandia liba Pali.'
 His dea placanda est : haec tu conversus ad ortus
 Dic quater, et vivo perlue rore manus.

Tum licet apposita, veluti craterē, camella
 780 Lac niveum potes purpureamque sapam:
 Moxque per ardentē stipulae crepitantis acervos
 Traicias celerī strenua membra pede.

BOOK V. MAY

[May third. The constellation Centaurus rises. This suggests the story of Chiron and Hercules.]

Nocte minus quarta promēt sua sidera Chiron
 380 Semivir et flavi corpore mixtus equi.
 Pelion Haemoniae mons est obversus in austros:
 Summa virent pinu, cetera quercus habet.
 Phillyrides tenuit. Saxo stant antra vetusto,
 Quae iustum memorant incoluisse senem.
 385 Ille manus olim missuras Hectora leto
 Creditur in lyricis detinuisse modis.
 Venerat Alcides exhausta parte laborum,
 Iussaque restabant ultima paene viro.
 Stare simul casu Troiae duo fata videres:
 390 Hinc puer Aeacides, hinc Iove natus erat.
 Excipit hospitio iunctum Philyreus heros,
 Et causam adventus hic rogat, ille docet.
 Perspicit interea clavam spoliumque leonis,
 'Vir'que ait 'his armis, armaque digna viro!'
 395 Nec se, quin horrens auderent tangere saetis
 Vellus, Achilleae continuere manus.
 Dumque senex tractat squalentia tela venenis,
 Excidit et laevo fixa sagitta pede est.
 Ingemuit Chiron, traxitque e corpore ferrum:
 400 Et gemit Alcides Haemoniusque puer.
 Ipse tamen lectas Pagasaeis collibus herbas
 Temperat, et vana vulnera mulcet ope.

Virus edax superabat opem, penitusque recepta
 Ossibus et toto corpore pestis erat.
 405 Sanguine Centauri Lernaee sanguis echidnae
 Mixtus ad auxilium tempora nulla dabat.
 Stabat, ut ante patrem, lacrimis perfusus Achilles.
 Sic flendus Peleus, si moreretur, erat.
 Saepe manus aegras manibus fingebat amicis;
 410 Morum, quos fecit, praemia doctor habet.
 Oscula saepe dedit, dixit quoque saepe iacenti:
 'Vive, precor, nec me care relinque pater!'
 Nona dies aderat, cum tu, iustissime Chiron,
 Bis septem stellis corpora cinctus eras.

BOOK VI. JUNE

[June ninth. The feast of Vesta. Her temple and worship. Her name.]

Vesta, fave! tibi nunc operata resolvimus ora,
 250 Ad tua si nobis sacra venire licet.
 In prece totus eram: caelestia numina sensi,
 Laetaque purpurea luce refulsit humus.
 Non equidem vidi — valeant mendacia vatum —
 Te, dea; nec fueras aspicienda viro.
 255 Sed quae nescieram, quorumque errore tenebar,
 Cognita sunt nullo praecipiente mihi.
 Dena quater memorant habuisse Palilia Romam,
 Cum flammae custos aede recepta dea est,
 Regis opus placidi, quo non metuentius ullum
 260 Numinis ingenium terra Sabina tulit.
 Quae nunc aere vides, stipula tum tecta videres,
 Et paries lento vimine textus erat.
 Hic locus exiguus, qui sustinet Atria Vestae,
 Tunc erat intonsi regia magna Numae.

265 Forma tamen templi quae nunc manet, ante fuisse
 Dicitur; et formae causa probanda subest.
 Vesta eadem, quae terra. Subest vigil ignis utrique;
 Significant sedem terra focusque suam.
 Terra pilae similis, nullo fulcimine nixa,
 270 Aëre subiecto tam grave pendet onus.

* * * * *

Arte Syracosia suspensus in aëre clauso
 Stat globus, immensi parva figura poli,
 Et quantum a summis, tantum secessit ab imis
 280 Terra; quod ut fiat, forma rotunda facit:
 Par facies templi; nullus procurrit in illo
 Angulus, a pluvio vindicat imbre tholus.

* * * * *

295 Esse diu stultus Vestae simulacra putavi,
 Mox didici curvo nulla subesse tholo.
 Ignis inextinctus templo celatur in illo.
 Effigiem nullam Vesta nec ignis habet.
 Stat vi terra sua: vi stando Vesta vocatur;
 300 Causaque par Grai nominis esse potest.
 At focus a flammis et quod foveat omnia, dictus;
 Qui tamen in primis aedibus ante fuit.
 Hinc quoque vestibulum dici reor: inde precando
 Praefamur Vestam, quae loca prima tenet.
 305 Ante focos olim scamnis considerare longis
 Mos erat, et mensae credere adesse deos.
 Nunc quoque, cum fiunt antiquae sacra Vacunae,
 Ante Vacunales stantque sedentque focos.
 Venit in hos annos aliquid de more vetusto:
 310 Fert missos Vestae pura patella cibos.
 Ecce coronatis panis dependet asellis,
 Et velant scabras florida sarta molas.

Sola prius furnis torrebant farra coloni,
Et Fornacali sunt sua sacra deae :
315 Suppositum cineri panem focus ipse parabat
Strataque erat tepido tegula quassa solo.
Inde focum servat pistor dominamque focorum
Et quae pumiceas versat asella molas.



PORTRAIT STATUE OF A VESTALIS MAXIMA

(Found in the Atrium Vestae at Rome)

METAMORPHOSES

[Ovid's greatest work, the fruit of the best years of the prime of his life, when his imagination had ripened and his poetic vigor was at its height, was the *Metamorphoses*. Unlike all his other works, this is written in Dactylic Hexameter, and approaches the epic in form and dignity of treatment. In this great poem he attempts no less a task than the linking together into one artistically harmonious whole all the stories of classical mythology. And this he accomplishes, advancing in mighty strides, until the whole range of wonders is passed in review, from the dawn of creation, when chaos became the orderly universe, down to the very age of the poet himself, when the soul of Julius Caesar was changed to a star and set in the heavens among the immortals. Every important myth is at least touched upon, and though they differ widely in place and circumstance, there is no break. The poet has seized upon every possible thread of connection as he passes on from cycle to cycle of story; and where this connection is lacking, by various ingenious and artistic devices, a connecting link is found. As a result, the poem is an unbroken account of the ancient world from the time of the creation, being a strange blending of pure myth, tradition, and actual history.

The poem forms a more or less complete manual of classical mythology, and is, perhaps, the most important source of wonder stories for all writers since Ovid's time. This is the real, tangible service which he has done the world, a service which no one, who considers the immense value of these old yet ever new tales that had their origin in the childhood of the world, will be inclined to underrate. Many of these stories could be now obtained from the sources whence Ovid himself drew them — from Homer, Hesiod, the Greek tragedians, and the later Alexandrine poets. And yet many, but for him, would have been entirely lost to us; and all he has so vivified by his strong poetic imagination that they come down to us with an added freshness and life.

The most interesting parts of the *Metamorphoses* have been selected for the present edition of the poet and the omitted portions are given in outline, so that the student may not only have the substance of the whole work in hand, but may be able to see the methods by which Ovid has united and harmonized the various cycles of stories.]

BOOK I

[May the gods, who themselves have wrought all changes, aid me as I shall attempt to describe them.]

In nova fert animus mutatas dicere formas
Corpora. Di, coeptis — nam vos mutastis et illas —
Aspirate meis, primaque ab origine mundi
Ad mea perpetuum deducite tempora carmen.

[In the beginning Chaos reigned, a universe of warring elements in one shapeless mass.]

- 5 Ante mare et terras et, quod tegit omnia, caelum
Unus erat toto naturae vultus in orbe,
Quem dixere Chaos; rudis indigestaque moles,
Nec quicquam nisi pondus iners congestaque eodem
Non bene iunctarum discordia semina rerum.
10 Nullus adhuc mundo praebebat lumina Titan,
Nec nova crescendo reparabat cornua Phoebe,
Nec circumfuso pendebat in aëre tellus
Ponderibus librata suis, nec bracchia longo
Margine terrarum porrexerat Amphitrite.
15 Utque erat et tellus illic et pontus et aër,
Sic erat instabilis tellus, innabilis unda,
Lucis egens aër. Nulli sua forma manebat,
Obstabatque aliis aliud, quia corpore in uno
Frigida pugnabant calidis, umentia siccis,
20 Mollia cum duris, sine pondere habentia pondus.

[These elements were at length separated and allotted to their proper places in the Cosmos, or orderly universe.]

Hanc deus et melior litem natura diremit ;
 Nam caelo terras et terris abscidit undas,
 Et liquidum spisso secrevit ab aëre caelum.
 Quae postquam evolvit caecoque exemit acervo,
 25 Dissociata locis concordi pace ligavit.
 Ignea convexi vis et sine pondere caeli
 Emicuit summaque locum sibi fecit in arce.
 Proximus est aër illi levitate locoque ;
 Densior his tellus, elementaque grandia traxit
 30 Et pressa est gravitate sua. Circumfluus umor
 Ultima possedit solidumque coërcuit orbem.

[Then was the earth itself molded into shape and its various surface features formed. The five terrestrial zones also were established, corresponding to similar divisions of the heavens.]

Sic ubi dispositam, quisquis fuit ille deorum,
 Congeriem secuit sectamque in membra redegit,
 Principio terram, ne non aequalis ab omni
 35 Parte foret, magni speciem glomeravit in orbis.
 Tum freta diffundi rapidisque tumescere ventis
 Iussit et ambitae circumdare litora terrae.
 Addidit et fontes et stagna immensa lacusque,
 Fluminaque obliquis cinxit declivia ripis,
 40 Quae, diversa locis, partim sorbentur ab ipsa,
 In mare perveniunt partim, campoque recepta
 Liberioris aquae pro ripis litora pulsant.
 Iussit et extendi campos, subsidere valles,
 Fronde tegi silvas, lapidosos surgere montes.
 45 Utque duae dextra caelum totidemque sinistra
 Parte secant zonae, quinta est ardentior illis ;
 Sic onus inclusum numero distinxit eodem

Cura dei, totidemque plagae tellure premuntur.

Quarum quae media est, non est habitabilis aestu,
 50 Nix tegit alta duas: totidem inter utramque locavit,
 Temperiemque dedit mixta cum frigore flamma.

[The atmosphere, with its mists and clouds, thunders and winds;
 the highest spaces of pure, weightless aether.]

Imminet his aër; qui, quanto est pondere terrae
 Pondus aquae levius, tanto est onerosior igni.

Illic et nebulas, illic consistere nubes

55 Iussit, et humanas motura tonitrua mentes
 Et cum fulminibus facientes frigora ventos.

7 His quoque non passim mundi fabricator habendum
 Aëra permisit. / Vix nunc obsistitur illis,

Cum sua quisque regant diverso flamina tractu,

60 Quin lanient mundum; tanta est discordia fratrum.

Eurus ad auroram Nabataeaeque regna recessit

Persidaque et radiis iuga subdita matutinis.

Vesper et occiduo quae litora sole tepescunt,

Proxima sunt Zephyro; Scythiam septemque trionem

65 Horrifer invasit Boreas. Contraria tellus

Nubibus assiduis pluvioque madescit ab Austro.

Haec super imposuit liquidum et gravitate carentem

Aethera nec quicquam terrenae faecis habentem.

[Then appeared the heavenly lights; and earth, water, air and sky
 were filled with forms of life.]

Vix ita limitibus dissaepserat omnia certis.

70 Cum, quae pressa diu massa latuere sub illa,
 Sidera coeperunt toto effervescere caelo.

Neu regio foret ulla suis animantibus orba,

Astra tenent caeleste solum formaeque deorum,

Cesserunt nitidis habitandae piscibus undae,

75 Terra feras cepit, volucres agitabilis aër.

[And last came man, instinct with life divine, and set to rule all creatures of the earth.]

Sanctius his animal mentisque capacius altae
 Deerat adhuc, et quod dominari in cetera posset.
 Natus homo est: sive hunc divino semine fecit
 Ille opifex rerum, mundi melioris origo,
 80 Sive recens tellus seductaque nuper ab alto
 Aethere cognati retinebat semina caeli,
 Quam satus Iapeto mixtam fluvialibus undis
 Finxit in effigiem moderantum cuncta deorum;



THE CREATION OF MAN

(From a sarcophagus in the National Museum at Naples)

Pronaque cum spectent animalia cetera terram,
 85 Os homini sublime dedit, caelumque videre
 Iussit et erectos ad sidera tollere vultus.
 Sic, modo quae fuerat rudis et sine imagine, tellus
 90 Induit ignotas hominum conversa figuras.

[The first, or Golden Age of the world was marked by universal sinlessness of man; hence sprung his peace and freedom from the necessity of toil.]

Aurea prima sata est aetas, quae vindice nullo
 90 Sponte sua, sine lege fidem rectumque colebat.

- Poena metusque aberant, nec verba minacia fixo
 Aere legebantur, nec supplex turba timebat
 Iudicis ora sui, sed erant sine vindice tuti.
 Nondum caesa suis, peregrinum ut viseret orbem,
 95 Montibus in liquidas pinus descenderat undas,
 Nullaque mortales praeter sua litora norant.
 Nondum praecipites cingebant oppida fossae :
 Non tuba directi, non aeris cornua flexi,
 Non galeae, non ensis erant : sine militis usu
 100 Molli securae peragebant otia gentes.
 Ipsa quoque immunis rastroke intacta nec ullis
 Saucia vomeribus per se dabat omnia tellus ;
 Contentique cibus nullo cogente creatis
 Arbutos fetus montanaque fraga legebant
 105 Cornaque et in duris haerentia mora rubetis
 Et quae deciderant patula Iovis arbore, glandes.
 Ver erat aeternum, placidique tepentibus auris
 Mulcebant zephyri natos sine semine flores.
 Mox etiam fruges tellus inarata ferebat,
 110 Nec renovatus ager gravidis canebat aristis :
 Flumina iam lactis, iam flumina nectaris ibant,
 Flavaque de viridi stillabant ilice mella.

[The Silver Age saw the establishment of the seasons and the consequent need by man of houses and the tilling of the soil.]

- Postquam Saturno tenebrosa in Tartara misso
 Sub Iove mundus erat, subiit argentea proles,
 115 Auro deterior, fulvo pretiosior aere,
 Iuppiter antiqui contraxit tempora veris,
 Perque hiemes aestusque et inaequales autumnos
 Et breve ver spatiis exegit quattuor annum.
 Tum primum siccis aër fervoribus ustus
 120 Canduit, et ventis glacies astricta pependit.

Tum primum subiere domus. Domus antra fuerunt
 Et densi frutices et vinctae cortice virgae.
 Semina tum primum longis Cerealia sulcis
 Obruta sunt, pressique iugo gemuere iuveni.

[During the Brazen and the Iron Ages, the degeneracy of mankind was gradual but complete, and all the gods in anger left the earth.]

- 125 Tertia post illam successit aënea proles,
 Saevior ingeniis et ad horrida promptior arma,
 Non scelerata tamen. De duro est ultima ferro.
 Protinus irrupit venae peioris in aevum
 Omne nefas : fugere pudor verumque fidesque ;
- 130 In quorum subiere locum fraudesque dolique
 Insidiaeque et vis et amor sceleratus habendi.
 Vela dabant ventis, nec adhuc bene noverat illos
 Navita ; quaeque diu steterant in montibus altis,
 Fluctibus ignotis insultavere carinae.
- 135 Communemque prius ceu lumina solis et auras
 Cautus humum longo signavit limite mensor.
 Nec tantum segetes alimentaue debita dives
 Poscebatur humus, sed itum est in viscera terrae :
 Quasque recondiderat Stygiisque admoverat umbris,
- 140 Effodiuntur opes, inritamenta malorum.
 Iamque nocens ferrum ferroque nocentius aurum
 Prodierat : prodit bellum, quod pugnat utroque,
 Sanguineaue manu crepitantia concutit arma.
 Vivitur ex raptō ; non hospes ab hospite tutus,
- 145 Non socer a genero ; fratrum quoque gratia rara est.
 Imminet exitio vir coniugis, illa mariti ;
 Lurida terribiles miscent aconita novercae ;
 Filius ante diem patrios inquit in annos.
 Victa iacet pietas, et virgo caede madentes,
- 150 Ultima caelestum, terras Astraea reliquit.

Neve foret terris securior arduus aether,
 Adfectasse ferunt regnum caeleste Gigantas,
 Altaque congestos struxisse ad sidera montes.
 Tum pater omnipotens misso perfregit Olympum
 155 Fulmine et excussit subiecto Pelion Ossae.
 Obruta mole sua cum corpora dira iacerent,
 Perfusam multo natorum sanguine Terram
 Immaduisse ferunt calidumque animasse cruorem,
 Et, ne nulla suae stirpis monumenta manerent,
 160 In faciem vertisse hominum. Sed et illa propago
 Contemptrix superum saevaeque avidissima caedis
 Et violenta fuit : scires e sanguine natos.

[Then were the gods convoked by Jove in council on the heavenly Palatine.]

Quae pater ut summa vidit Saturnius arce,
 Ingemit et, facto nondum vulgata recenti,
 165 Foeda Lycaoniae referens convivia mensae,
 Ingentes animo et dignas Iove concipit iras,
 Conciliumque vocat. Tenuit mora nulla vocatos.
 Est via sublimis, caelo manifesta sereno ;
 Lactea nomen habet, candore notabilis ipso.
 170 Hac iter est superis ad magni tecta Tonantis
 Regalemque domum. Dextra laevaue deorum
 Atria nobilium valvis celebrantur apertis.
 Plebs habitat diversa locis ; hac fronte potentes
 Caelicolae clarique suos posuere penates.
 175 Hic locus est, quem, si verbis audacia detur,
 Haud timeam magni dixisse Palatia caeli.
 Ergo ubi marmoreo superi sedere recessu,
 Celsior ipse loco sceptroque innixus eburno
 Terrificam capitis concussit terque quaterque
 180 Caesariem, cum qua terram mare sidera movit.

[Jove pronounces the doom of utter destruction which impends over sinful man.]

Talibus inde modis ora indignantia solvit :
 ' Non ego pro mundi regno magis anxius illa
 Tempestate fui, qua centum quisque parabat
 Inicere anguipedum captivo bracchia caelo.

185 Nam quamquam ferus hostis erat, tamen illud ab uno
 Corpore et ex una pendebat origine bellum.

Nunc mihi qua totum Nereus circumsonat orbem,
 Perdendum est mortale genus. Per flumina iuro
 Infera sub terra Stygio labentia luco,

190 Cuncta prius temptata. Sed immedicabile vulnus
 Ense recidendum est, ne pars sincera trahatur.

Sunt mihi semidei, sunt rustica numina, nymphae
 Faunique satyrique et monticolae Silvani :

Quos quoniam caeli nondum dignamur honore,

195 Quas dedimus, certe terras habitare sinamus.

An satis, o superi, tutos fore creditis illos,

Cum mihi, qui fulmen, qui vos habeoque regoque,

Struxerit insidias notus feritate Lycaon ?'

[At the request of the assembled gods their king narrates the impiety of Lycaon, and his metamorphosis into a wolf.]

Confremuere omnes, studiisque ardentibus ausum

200 Talia deposcunt. Sic, cum manus impia saevit
 Sanguine Caesareo Romanum exstinguere nomen,
 Attonitum tanto subitae terrore ruinae

Humanum genus est totusque perhorruit orbis.

Nec tibi grata minus pietas, Auguste, tuorum est,

205 Quam fuit illa Iovi. Qui postquam voce manuque
 Murmura compressit, tenuere silentia cuncti :

Substitit ut clamor, pressus gravitate regentis,

Iuppiter hoc iterum sermone silentia rupit :

- ‘ Ille quidem poenas, curam hanc dimittite, solvit.
210 Quod tamen admissum, quae sit vindicta, docebo.
Contigerat nostras infamia temporis aures :
Quam cupiens falsam, summo delabor Olympo
Et deus humana lustris sub imagine terras.
Longa mora est, quantum noxae sit ubique repertum,
215 Enumerare. Minor fuit ipsa infamia vero.
Maenala transieram latebris horrenda ferarum
Et cum Cyllene gelidi pineta Lycaeï :
Arcadis hinc sedes et inhospita tecta tyranni
Ingredior, traherent cum sera crepuscula noctem.
220 Signa dedi, venisse deum, vulgusque precari
Coeperat. Inridet primo pia vota Lycaon,
Mox ait “experiar, deus hic, discrimine aperto,
An sit mortalis. Nec erit dubitabile verum.”
Nocte gravem somno necopina perdere morte
225 Me parat : haec illi placet experientia veri.
Nec contentus eo, missi de gente Molossa
Obsidis unius iugulum mucrone resolvit,
Atque ita semineces partim ferventibus artus
Mollit aquis, partim subiecto torruit igni.
230 Quos simul imposuit mensis, ego vindice flamma
In dominum dignosque everti tecta Penates.
Territus ipse fugit, nactusque silentia ruris
Exululat, frustra loqui conatur ; ab ipso
Concligit os rabiem, solitaeque cupidine caedis
235 Vertitur in pecudes, et nunc quoque sanguine gaudet ;
In villos abeunt vestes, in crura lacerti :
Fit lupus, et veteris servat vestigia formae.
Canities eadem est, eadem violentia vultus,
Idem oculi lucent, eadem feritatis imago.
240 Occidit una domus : sed non domus una perire
Digna fuit : qua terra patet, fera regnat Erinyes ;

In facinus iurasse putes. Dent ocus omnes
Quas meruere pati, sic stat sententia, poenas.'

[Jove promises the gods a better race of worshipers, and considers the best method for the destruction of the world.]

Dicta Iovis pars voce probant stimulosque frementi
245 Adiciunt, alii partes adsensibus implent.

Est tamen humani generis iactura dolori
Omnibus, et, quae sit terrae mortalibus orbae
Forma futura, rogant: quis sit laturus in aras
Tura? ferisne paret populandas tradere terras?
250 Talia quaerentes, sibi enim fore cetera curae,
Rex superum trepidare vetat, subolemque priori
Dissimilem populo promittit origine mira.
Iamque erat in totas sparsurus fulmina terras:
Sed timuit, ne forte sacer tot ab ignibus aether
255 Conciperet flammam, longusque ardesceret axis.
Esse quoque in fati reminiscitur, adfore tempus,
Quo mare, quo tellus correptaque regia caeli
Ardeat et mundi moles operosa laboret.
Tela reponuntur manibus fabricata Cyclopum.
260 Poena placet diversa, genus mortale sub undis
Perdere et ex omni nimbos demittere caelo.

[Jove determines to destroy mankind by universal flood.]

Protinus Aeoliis Aquilonem claudit in antris
Et quaecumque fugant inductas flamina nubes,
Emittitque Notum. Madidis Notus evolat alis,
265 Terribilem picea tectus caligine vultum:
Barba gravis nimbis, canis fluit unda capillis,
Fronte sedent nebulae, rorant pennaeque sinusque
Utque manu lata pendentia nubila pressit,
Fit fragor; hinc densi funduntur ab aethere nimbi.

- 270 Nuntia Iunonis varios induta colores
Concipit Iris aquas, alimentaue nubibus adfert.
Sternuntur segetes et deplorata coloni
Vota iacent, longique perit labor inritus anni.
Nec caelo contenta suo est Iovis ira, sed illum
- 275 Caeruleus frater iuvat auxiliariis undis.
Convocat hic amnes. Qui postquam tecta tyranni
Intravere sui, 'non est hortamine longo
Nunc' ait 'utendum. Vires effundite vestras,
Sic opus est. Aperite domos, ac mole remota
- 280 Fluminibus vestris totas immittite habenas.'
Iusserat. Hi redeunt, ac fontibus ora relaxant,
Et defrenato volvuntur in aequora cursu.
Ipse tridente suo terram percussit. At illa
Intremuit motuque vias patefecit aquarum.
- 285 Exspatiata ruunt per apertos flumina campos,
Cumque satis arbusta simul pecudesque virosque
Tecturae, cumque suis rapiunt penetralia sacris.
Siqua domus mansit potuitque resistere tanto
Indiecta malo, culmen tamen altior huius
- 290 Unda tegit, pressaeque latent sub gurgite turres.
Iamque mare et tellus nullum discrimen habebant:
Omnia pontus erant. Deerant quoque litora ponto
Occupat hic collem: cumba sedet alter adunca
Et ducit remos illic ubi nuper ararat;
- 295 Ille super segetes aut mersae culmina villae
Navigat, hic summa piscem deprendit in ulmo;
Figitur in viridi, si fors tulit, ancora prato,
Aut subiecta terunt curvae vineta carinae.
Et, modo qua graciles gramen carpsere capellae,
- 300 Nunc ibi deformes ponunt sua corpora phocae.
Mirantur sub aqua lucos urbesque domosque
Neræides. Silvasque tenent delphines, et altis

Incursant ramis agitataque robora pulsan.
Nat lupus inter oves, fulvos vehit unda leones,
305 Unda vehit tigres. Nec vires fulminis apro,
Crura nec ablato prosunt velocia cervo.
Quaesitisque diu terris, ubi sistere detur,
In mare lassatis volucris vaga decidit alis.
Obruerat tumulos immensa licentia ponti,
310 Pulsabantque novi montana cacumina fluctus.
Maxima pars unda rapitur: quibus unda pepercit,
Illos longa domant inopi ieiunia victu.

[Pyrrha and Deucalion alone survive. Their boat finds resting place on Mount Parnassus, and the floods are recalled from the face of the earth.]

Separat Aonios Oetaeis Phocis ab arvis,
Terra ferax, dum terra fuit: sed tempore in illo
315 Pars maris et latus subitarum campus aquarum.
Mons ibi verticibus petit arduus astra duobus,
Nomine Parnasus, superantque cacumina nubes.
Hic ubi Deucalion, nam cetera texerat aequor,
Cum consorte tori parva rate vectus adhaesit,
320 Corycidas nymphas et numina montis adorant,
Fatidicamque Themis, quae tunc oracla tenebat.
Non illo melior quisquam nec amantior aequi
Vir fuit, aut illa metuentior ulla deorum.
Iuppiter ut liquidis stagnare paludibus orbem,
325 Et superesse virum de tot modo milibus unum,
Et superesse videt de tot modo milibus unam,
Innocuos ambos, cultores numinis ambos,
Nubila disiecit, nimbisque aquilone remotis
Et caelo terras ostendit et aethera terris.
330 Nec maris ira manet, positoque tricuspede telo
Mulcet aquas rector pelagi, supraque profundum
Exstantem atque umeros innato murice tectum

Caeruleum Tritona vocat, conchaeque sonanti
 Inspirare iubet, fluctusque et flumina signo
 335 Iam revocare dato. Cava bucina sumitur illi
 Tortilis, in latum quae turbine crescit ab imo,
 Bucina, quae medio concepit ubi aëra ponto,
 Litora voce replet sub utroque iacentia Phoebō.
 Tunc quoque, ut ora dei madida rorantia barba
 340 Contigit, et cecinit iussos inflata receptus,
 Omnibus audita est telluris et aequoris undis,
 Et quibus est undis audita, coërcuit omnes.
 Flumina subsidunt, collesque exire videntur :
 Iam mare litus habet, plenos capit alveus amnes,
 345 Surgit humus ; crescunt loca decrescentibus undis.
 Postque diem longam nudata cacumina silvae
 Ostendunt, limumque tenent in fronde relictum.

[In mutual grief for lost humanity, they inquire of the oracle how
 the earth may again be peopled.]

Redditus orbis erat. Quem postquam vidit inanem
 Et desolatas agere alta silentia terras,
 350 Deucalion lacrimis ita Pyrrham adfatur obortis :
 ‘ O soror, o coniunx, o femina sola superstes,
 Quam commune mihi genus et patruelis origo,
 Deinde torus iunxit, nunc ipsa pericula iungunt :
 Terrarum, quascumque vident occasus et ortus,
 355 Nos duo turba sumus : possedit cetera pontus.
 Haec quoque adhuc vitae non est fiducia nostrae
 Certa satis. Terrent etiamnunc nubila mentem.
 Quis tibi, si sine me fatis erepta fuisses,
 Nunc animus, miseranda, foret ? Quo sola timorem
 360 Ferre modo posses ? Quo consolante doleres ?
 Namque ego, credē mihi, si te quoque pontus haberet,
 Te sequerer, coniunx, et me quoque pontus haberet.

- O utinam possem populos reparare paternis
 Artibus atque animas formatae infundere terrae!
 365 Nunc genus in nobis restat mortale duobus;
 Sic visum est superis: hominumque exempla manemus.'
 Dixerat, et flebant. Placuit caeleste precari
 Numen, et auxilium per sacras quaerere sortes.
 Nulla mora est, adeunt pariter Cephisidas undas,
 370 Ut nondum liquidas, sic iam vada nota secantes.
 Inde ubi libatos inroravere liquores
 Vestibus et capiti, flectunt vestigia sanctae
 Ad delubra deae, quorum fastigia turpi
 Pallebant musco stabantque sine ignibus arae.
 375 Ut templi tetigere gradus, procumbit uterque
 Pronus humi, gelidoque pavens dedit oscula saxo.
 Atque ita 'si precibus' dixerunt 'numina iustis
 Victa remollescunt, si flectitur ira deorum,
 Dic, Themī, qua generis damnum reparabile nostri
 380 Arte sit, et mersis fer opem, mitissima, rebus.'

[Bidden to cast behind them their parent's bones, they are horrified until the meaning of the oracle flashes upon Deucalion.]

- Mota dea est sortemque dedit, 'discedite templo,
 Et velate caput, cinctasque resolvite vestes,
 Ossaue post tergum magnae iactate parentis.'
 Obstipuere diu, rumpitque silentia voce
 385 Pyrrha prior, iussisque deae parere recusat,
 Detque sibi veniam, pavido rogat ore, pavetque
 Laedere iactatis maternas ossibus umbras.
 Interea repetunt caecis obscura latebris
 Verba datae sortis secum, inter seque volutant;
 390 Unde Promethides placidis Epimethida dictis
 Mulcet et 'aut fallax' ait 'est sollertia nobis,
 Aut pia sunt nullumque nefas oracula suadent.

Magna parens terra est: lapides in corpore terrae
 Ossa reor dici: iacere hos post terga iubemur.'

[So then they throw behind them the stones of mother earth, which are straightway metamorphosed into men and women, and thus was the world repeopled.]

395 Coniugis augurio quamquam Titania mota est,
 Spes tamen in dubio est: adeo caelestibus ambo
 Diffidunt monitis. Sed quid temptare nocebit?
 Descendunt velantque caput tunicasque recingunt
 Et iussos lapides sua post vestigia mittunt.

400 Saxa — quis hoc credat, nisi sit pro teste vetustas?
 Ponere duritiem coepere suumque rigorem,
 Mollirique mora, mollitaque ducere formam.
 Mox ubi creverunt, naturaque mitior illis
 Contigit, ut quaedam, sic non manifesta, videri

405 Forma potest hominis, sed uti est de marmore coeptis
 Non exacta satis rudibusque simillima signis.
 Quae tamen ex illis aliquo pars umida suco
 Et terrena fuit, versa est in corporis usum:
 Quod solidum est flectique nequit, mutatur in ossa:

410 Quae modo vena fuit, sub eodem nomine mansit:
 Inque brevi spatio superiorum numine saxa
 Missa viri manibus faciem traxere virorum,
 Et de femineo reparata est femina iactu.
 Inde genus durum sumus experiensque laborum,

415 Et documenta damus, qua simus origine nati.

[But the lower forms of life were recreated by spontaneous generation from the earth.]

7 Cetera diversis tellus animalia formis
 Sponte sua peperit, postquam vetus umor ab igne
 Percaluit solis, caenumque udaeque paludes
 Intumuere aestu, fecundaque semina rerum

- 420 Vivaci nutrita solo, ceu matris in alvo,
Creverunt faciemque aliquam cepere morando.
Sic ubi deseruit madidos septemfluus agros
Nilus et antiquo sua flumina reddidit alveo,
Aetherioque recens exarsit sidere limus,
425 Plurima cultores versis animalia glæbis
Inveniunt, et in his quaedam modo coepta sub ipsum
Nascendi spatium, quaedam imperfecta suisque
Trunca vident numeris, et eodem in corpore saepe
Altera pars vivit, rudis est pars altera tellus.
430 Quippe ubi temperiem sumpsere umorque calorque,
Concipiunt, et ab his oriuntur cuncta duobus.
Cumque sit ignis aquae pugnax, vapor umidus omnes
Res creat, et discors concordia fetibus apta est.
Ergo ubi diluvio tellus lutulenta recenti
435 Solibus aetheriis almoque recanduit aestu,
Edidit innumeras species, partimque figuras
Rettulit antiquas, partim nova monstra creavit.

[Now, among these creatures was the monster serpent, Python, which Apollo slew; and in commemoration of this deed he established the Pythian Games.]

- Illa quidem nollet, sed te quoque, maxime Python,
Tum genuit, populisque novis, incognite serpens,
440 Terror eras; tantum spatii de monte tenebas.
Hunc deus arcitenens, et numquam talibus armis
Ante nisi in dammis capreisque fugacibus usus,
Mille gravem telis, exhausta paene pharetra,
Perdidit effuso per vulnera nigra veneno.
445 Neve operis famam possit delere vetustas
Instituit sacros celebri certamine ludos
Pythia perdomitæ serpentis nomine dictos.
His iuvenum quicumque manu pedibusve rotave
Vicerat, aesculeae capiebat frondis honorem.

450 Nondum laurus erat, longoque decentia crine
Tempora cingebat de qualibet arbore Phoebus.

[Stung by the taunts of Apollo, Cupid, in revenge, inspires the archer god with a mad passion for Daphne, while the latter is made proof against all approach of love.]

Primus amor Phoebi Daphne Peneïa, quem non
Fors ignara dedit, sed saeva Cupidinis ira.
Delius hunc nuper, victo serpente superbus,
455 Viderat adducto flectentem cornua nervo,
'Quid'que 'tibi, lascive puer, cum fortibus armis?'
Dixerat; 'ista decent umeros gestamina nostros,
Qui dare certa ferae, dare vulnera possumus hosti,
Qui modo pestifero tot iugera ventre prementem
460 Stravimus innumeris tumidum Pythona sagittis.
Tu face nescio quos esto contentus amores
Inritare tua, nec laudes adsere nostras.'
Filius huic Veneris 'figat tuus omnia, Phoebe,
Te meus arcus;' ait 'quantoque animalia cedunt
465 Cuncta deo, tanto minor est tua gloria nostra.'
Dixit, et eliso percussis aëre pennis
Impiger umbrosa Parnasi constitit arce
Eque sagittifera prompsit duo tela pharetra
Diversorum operum; fugat hoc, facit illud amorem.
470 Quod facit, hamatum est et cuspidē fulget acuta:
Quod fugat, obtusum est et habet sub harundine
plumbum.
Hoc deus in nympha Peneïde fixit; at illo
Laesit Apollineas traiecta per ossa medullas.
Protinus alter amat; fugit altera nomen amantis,
475 Silvarum tenebris captivarumque ferarum
Exuviis gaudens innuptaeque aemula Phoebes.
Vitta coercebat positos sine lege capillos.

- Multi illam petiere, illa aversata petentes
 Impatiens expersque viri nemorum avia lustrat,
 480 Nec quid Hymen, quid amor, quid sint conubia, curat
 Saepe pater dixit 'generum mihi, filia, debes.'
 Saepe pater dixit 'debes mihi, nata, nepotes.'
 Illa, velut crimen taedas exosa iugales
 Pulchra verecundo suffunditur ora rubore,
 485 Inque patris blandis haerens cervice lacertis
 'Da mihi perpetua, genitor carissime,' dixit
 'Virginitate frui. Dedit hoc pater ante Dianae.'
 Ille quidem obsequitur. Sed te decor iste quod optas
 Esse vetat, votoque tuo tua forma repugnat.
 490 Phoebus amat, visaeque cupit conubia Daphnes,
 Quodque cupit, sperat; suaque illum oracula fallunt.
 Utque leves stipulae demptis adolentur aristis,
 Ut facibus saepes ardent, quas forte viator
 Vel nimis admovit, vel iam sub luce reliquit;
 495 Sic deus in flammās abiit, sic pectore toto
 Uritur et sterilem sperando nutrit amorem.
 Spectat inornatos collo pendere capillos,
 Et 'quid, si comantur?' ait. Videt igne micantes
 Sideribus similes oculos, videt oscula, quae non
 500 Est vidisse satis; laudat digitosque manusque
 Brachiaque et nudos media plus parte lacertos:
 Siqua latent, meliora putat. Fugit ocior aura
 Illa levi, neque ad haec revocantis verba resistit:

[Apollo pleads his cause to the fleeing nymph, but in vain.]

- 'Nympha, precor, Peneī, mane! non insequor hostis:
 505 Nympha, mane! sic agna lupum, sic cerva leonem,
 Sic aquilam penna fugiunt trepidante columbae,
 Hostes quaeque suos. Amor est mihi causa sequendi
 Me miserum! ne prona cadas, indignave laedi

Crura notent sentes, et sim tibi causa doloris.
 510 Aspera, qua properas, loca sunt. Moderatius, oro,
 Curre, fugamque inhihe. Moderatius insequar ipse.
 Cui placeas, inquire tamen. Non incola montis,
 Non ego sum pastor, non hic armenta gregesque
 Horridus observo. Nescis, temeraria, nescis,
 515 Quem fugias, ideoque fugis. Mihi Delphica tellus
 Et Claros et Tenedos Patareaque regia servit.
 Iuppiter est genitor. Per me quod eritque fuitque
 Estque, patet: per me concordant carmina nervis.
 Certa quidem nostra est, nostra tamen una sagitta
 520 Certior, in vacuo quae vulnera pectore fecit.
 Inventum medicina meum est, opiferque per orbem
 Dicor, et herbarum subiecta potentia nobis.
 Ei mihi, quod nullis amor est sanabilis herbis,
 Nec prosunt domino quae prosunt omnibus artes!'

[Unable to escape, Daphne invokes the aid of her father, the river god Peneus, and by him is changed into a laurel tree.]

525 Plura locuturum timido Peneia cursu
 Fugit cumque ipso verba imperfecta relinquit,
 Tum quoque visa decens. Nudabant corpora venti,
 Obviaque adversas vibrabant flamina vestes,
 Et levis impulsos retro dabat aura capillos;
 530 Auctaque forma fuga est. Sed enim non sustinet ultro
 Perdere blanditias iuvenis deus, utque movebat
 Ipse amor, admisso sequitur vestigia passu.
 Ut canis in vacuo leporem cum Gallicus arvo
 Vidit, et hic praedam pedibus petit, ille salutem;
 535 Alter inhaesuro similis iam iamque tenere
 Sperat, et extento stringit vestigia rostro;
 Alter in ambiguo est, an sit comprehensus, et ipsis
 Morsibus eripitur tangentiaque ora relinquit:

Sic deus et virgo, est hic spe celer, illa timore.
 540 Qui tamen insequitur, pennis adiutus amoris
 Ocior est requiemque negat tergoque fugacis
 Imminet et crinem sparsum cervicibus adflat.
 Viribus absumptis expalluit illa, citaeque
 Victa labore fugae, spectans Peneïdas undas,
 545 'Fer pater' inquit 'opem! Tellus,' ait, 'hisce, vel istam,
 547 Quae facit, ut laedar, mutando perde figuram!'
 Vix prece finita, torpor gravis occupat artus,
 Molliā cinguntur tenui praecordia libro,
 550 In frondem crines, in ramos bracchia crescunt:
 Pes modo tam velox pigris radicibus haeret,
 Ora cacumen obit. Remanet nitor unus in illa.

[Apollo embraces the tree and vows that hereafter the laurel shall be sacred to him.]

Hanc quoque Phoebus amat, positaque in stipite dextra
 Sentit adhuc trepidare novo sub cortice pectus,
 555 Complexusque suis ramos, ut membra, lacertis
 Oscula dat ligno: refugit tamen oscula lignum.
 Cui deus 'at quoniam coniunx mea non potes esse,
 Arbor eris certe' dixit 'mea. Semper habebunt
 Te coma, te citharae, te nostrae, laure, pharetrae.
 560 Tu ducibus Latiis aderis, cum laeta Triumphum
 Vox canet et visent longas Capitolia pompas.
 Postibus Augustis eadem fidissima custos
 Ante fores stabis, mediamque tuebere quercum.
 Utque meum intonsis caput est iuvenale capillis,
 565 Tu quoque perpetuos semper gere frondis honores.'
 Finierat Paeā. Factis modo laurea ramis
 Adnuit, utque caput visa est agitasse cacumen.

[Now come the tributary river gods to condole with Peneus upon the loss of his daughter; all save Inachus, who himself bemoans the loss of his own daughter Io.]

Est nemus Haemoniae, praerupta quod undique
claudit

Silva, vocant Tempe. Per quae Penëus ab imo

570 Effusus Pindo spumosis volvitur undis

Deiectuque gravi tenues agitantia fumos

Nubila conducit, summisque aspergine silvis

Impluit et sonitu plus quam vicina fatigat.

Haec domus, haec sedes, haec sunt penetralia magni

575 Amnis. In his, residens facto de cautibus antro,

Undis iura dabat nymphisque colentibus undas.

Conveniunt illuc popularia flumina primum,

Nescia, gratentur consolenturne parentem,

Populifer Spercheos et inrequietus Enipeus

580 Apidanusque senex lenisque Amphrysos et Aeas,

Moxque amnes alii, qui, qua tulit impetus illos,

In mare deducunt fessas erroribus undas.

Inachus unus abest imoque reconditus antro

Fletibus auget aquas, natamque miserrimus Io

585 Luget ut amissam. Nescit, vitane fruatur,

An sit apud manes. Sed quam non invenit usquam,

Esse putat nusquam atque animo peiora veretur.

[For Io, beloved of Jove, had been transformed by him into a heifer in order to elude the jealous watchfulness of Juno. But the goddess, suspecting the truth, begged the heifer as a gift, and placed her under the watchful care of Argus.]

Viderat a patrio redeuntem Iuppiter illam

Flumine et 'o virgo Iove digna tuoque beatum

590 Nescio quem factura toro, pete' dixerat 'umbras

Altorum nemorum,' et nemorum monstraverat umbras,

'Dum calet et medio sol est altissimus orbe.

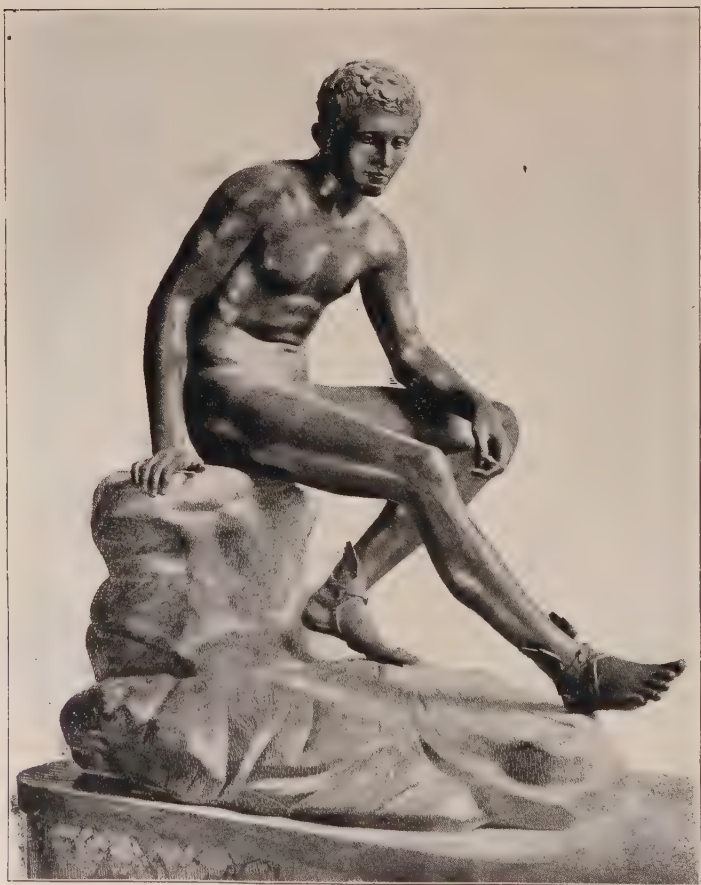
Quodsi sola times latebras intrare ferarum,

Praeside tuta deo nemorum secreta subibis,

- 595 Nec de plebe deo, sed qui caelestia magna
 Sceptra manu teneo, sed qui vaga fulmina mitto.
 Ne fuge me!' fugiebat enim. Iam pascua Lernae
 Consitaque arboribus Lyrcea reliquerat arva,
 Cum deus inducta latas caligine terras
- 600 Occuluit tenuitque fugam rapuitque pudorem.
 Interea medios Iuno despexit in Argos;
 Et noctis faciem nebulas fecisse volucres
 Sub nitido mirata die; non fluminis illas
 Esse, nec umentis sensit tellure remitti,
- 605 Atque suus coniunx ubi sit, circumspicit, ut quae
 Deprensi totiens iam nosset furta mariti.
 Quem postquam caelo non repperit, 'aut ego fallor,
 Aut ego laedor' ait, delapsaque ab aethere summo
 Constitit in terris, nebulasque recedere iussit.
- 610 Coniugis adventum praesenserat, inque nitentem
 Inachidos vultus mutaverat ille iuvencam.
 Bos quoque formosa est. Speciem Saturnia vaccae,
 Quamquam invita, probat nec non et cuius, et unde,
 Quove sit armento, veri quasi nescia quaerit.
- 615 Iuppiter e terra genitam mentitur, ut auctor
 Desinat inquiri. Petit hanc Saturnia munus.
 Quid faciat? crudele, suos addicere amores;
 Non dare, suspectum. Pudor est qui suadeat illinc,
 Hinc dissuadet amor. Victus pudor esset amore:
- 620 Sed leve si munus sociae generisque torique
 Vacca negaretur, poterat non vacca videri.
 Paelice donata non protinus exuit omnem
 Diva metum, timuitque Iovem et fuit anxia furti,
 Donec Arestoridae servandam tradidit Argo.

[Now Argus is a monster equipped with a hundred eyes, and all efforts of Io to escape him are in vain. Her identity is at last discovered by her father, who bewails her with unavailing grief.]

- 625 Centum luminibus cinctum caput Argus habebat :
Inde suis vicibus capiebant bina quietem,
Cetera servabant atque in statione manebant.
Constiterat quocumque modo, spectabat ad Io :
Ante oculos Io quamvis aversus habebat.
- 630 Luce sinit pasci. Cum sol tellure sub alta est,
Claudit et indigno circumdat vincula collo.
Frondebis arboreis et amara pascitur herba,
Proque toro terrae non semper gramen habenti
Incubat infelix, limosaque flumina potat.
- 635 Illa etiam supplex Argo cum bracchia vellet
Tendere, non habuit quae bracchia tenderet Argo ;
Conatoque queri mugitus edidit ore,
Pertimuitque sonos propriaque exterrita voce est.
Venit et ad ripas, ubi ludere saepe solebat,
- 640 Inachidas : rictus novaque ut conspexit in unda
Cornua, pertimuit seque exsternata refugit.
Naïdes ignorant, ignorat et Inachus ipse,
Quae sit. At illa patrem sequitur sequiturque sorores,
Et patitur tangi seque admirantibus offert.
- 645 Decerptas senior porrexerat Inachus herbas :
Illa manus lambit patriisque dat oscula palmis,
Nec retinet lacrimas et, si modo verba sequantur,
Oret opem nomenque suum casusque loquatur.
Littera pro verbis, quam pes in pulvere duxit,
- 650 Corporis indicium mutati triste peregit.
‘Me miserum!’ exclamat pater Inachus, inque gementis
Cornibus et niveae pendens cervice iuvencae
‘Me miserum!’ ingeminat, ‘tunc es quaesita per
omnes,
Nata, mihi terras? tu non inventa reperta
- 655 Luctus eras levior. Retices, nec mutua nostris
Dicta refers, alto tantum suspiria ducis



MERCURY

(From the National Museum at Naples)

Pectore, quodque unum potes, ad mea verba remugis.
 At tibi ego ignarus thalamos taedasque parabam,
 Spesque fuit generi mihi prima, secunda nepotum.
 660 De grege nunc tibi vir, nunc de grege natus habendus.
 Nec finire licet tantos mihi morte dolores :
 Sed nocet esse deum, praeclusaque ianua leti
 Aeternum nostros luctus extendit in aevum.'
 Talia maerentes stellatus submovet Argus,
 665 Ereptamque patri diversa in pascua natam
 Abstrahit. Inde procul montis sublime cacumen
 Occupat, unde sedens partes speculatur in omnes.

[Jove in pity sends Mercury to slay Argus and release the hapless Io.
 Mercury approaches the monster in the disguise of a shepherd, playing
 upon his pipes.]

Nec superum rector mala tanta Phoronidos ultra
 Ferre potest, natumque vocat, quem lucida partu
 670 Pleiās enixa est, letoque det, imperat, Argum.
 Parva mora est alas pedibus virgamque potenti
 Somniferam sumpsisse manu tegumenque capillis :
 Haec ubi disposuit, patria Iove natus ab arce
 Desilit in terras, illic tegumenque removit
 675 Et posuit pennas : tantummodo virga retenta est.
 Hac agit ut pastor per devia rura capellas,
 Dum venit, abductas, et structis cantat avenis.
 Voce nova captus custos Iunonius. 'At tu,
 Quisquis es, hoc poteras mecum considerare saxo,'
 680 Argus ait, 'neque enim pecori fecundior ullo
 Herba loco est, aptamque vides pastoribus umbram.'
 Sedit Atlantiades, et euntem multa loquendo
 Detinuit sermone diem, iunctisque canendo
 Vincere harundinibus servantia lumina temptat.
 685 Ille tamen pugnat molles evincere somnos

Et, quamvis sopor est oculorum parte receptus,
 Parte tamen vigilat. Quaerit quoque—namque reperta
 Fistula nuper erat — qua sit ratione reperta.

[At the request of Argus, the seeming shepherd recounts the origin of the pipes; how the nymph Syrinx, beloved of Pan, endeavoring to escape, was changed into whispering reeds. These the god, in memory of her, had fashioned into the Syrinx, or pipes of Pan.]

Tum deus 'Arcadiae gelidis in montibus' inquit
 690 'Inter hamadryadas celeberrima Nonacrinas
 Naïas una fuit; nymphae Syringa vocabant.
 Non semel et satyros eluserat illa sequentes
 Et quoscumque deos umbrosave silva feraxve
 Rus habet. Ortygiam studiis ipsaque colebat
 695 Virginitate deam. Ritu quoque cincta Dianae
 Falleret, et credi posset Latonia, si non
 Corneus huic arcus, si non foret aureus illi.
 Sic quoque fallebat. Redeuntem colle Lycaeo
 Pan videt hanc, pinuque caput praecinctus acuta
 700 Talia verba refert' — restabat verba referre,
 Et precibus spretis fugisse per avia nympham,
 Donec harenosi placidum Ladonis ad amnem
 Venerit. Hic illam, cursum impredientibus undis,
 Ut se mutarent liquidas orasse sorores:
 705 Panaque cum prensam sibi iam Syringa putaret,
 Corpore pro nymphae calamos tenuisse palustres.
 Dumque ibi suspirat, motos in harundine ventos
 Effecisse sonum tenuem similemque querenti;
 Arte nova vocisque deum dulcedine captum
 710 'Hoc mihi concilium tecum' dixisse 'manebit!'
 Atque ita disparibus calamis compagine cerae
 Inter se iunctis nomen tenuisse puellae.

[Argus, having fallen asleep meanwhile, is slain by Mercury; and his hundred staring eyes are placed by Juno in her peacock's tail.]

- Talia dicturus vidit Cyllenius omnes
 Succubuisse oculos adopertaque lumina somno.
 715 Supprimit extemplo vocem, firmatque soporem
 Languida permulcens medicata lumina virga :
 Nec mora, falcato nutantem vulnerat ense
 Qua collo est confine caput, saxoque cruentum
 Deicit et maculat praeruptam sanguine rupem.
 720 Arge, iaces. Quodque in tot lumina lumen habebas,
 Exstinctum est, centumque oculos nox occupat una.
 Excipit hos volucrisque suae Saturnia pennis
 Conlocat et gemmis caudam stellantibus implet.

[Juno, in a rage, drives the heifer, Io, by a gadfly's sting through many lands, until at length she comes to Egypt. Here Jove, to whom she appeals in her helpless flight, restores her to her own form, and in this form she is worshiped as a goddess by the Egyptians.]

- Protinus exarsit, nec tempora distulit irae,
 725 Horriferaque oculis animoque obiecit Erinyn
 Paelicis Argolicae, stimulosque in pectore caecos
 Condidit, et profugam per totum terruit orbem.
 Ultimus immenso restabas, Nile, labori.
 Quem simulac tetigit, positus in margine ripae
 730 Procubuit genibus, resupinoque ardua collo
 Quos potuit solos tollens ad sidera vultus,
 Et gemitu et lacrimis et luctisono mugitu
 Cum Iove visa queri est finemque orare malorum.
 Coniugis ille suae complexus colla lacertis,
 735 Finiat ut poenas tandem, rogat, 'in' que 'futurum
 Pone metus,' inquit, 'numquam tibi causa doloris
 Haec erit,' et Stygias iubet hoc audire paludes.
 Ut lenita dea est, vultus capit illa priores,
 Fitque quod ante fuit. Fugiunt e corpore saetae,
 740 Cornua decrescunt, fit luminis artior orbis,
 Contrahitur rictus, redeunt umerique manusque,

Ungulaque in quinos dilapsa absumitur ungues.
 De bove nil superest, formae nisi candor, in illa.
 Officioque pedum nymphe contenta duorum
 745 Erigitur, metuitque loqui, ne more iuvencae
 Mugiat, et timide verba intermissa retemptat.
 Nunc dea linigera colitur celeberrima turba.

[Now Epaphus, the son of Io, had among his companions one Phaëthon, who claimed to be the son of Phoebus. Epaphus tauntingly disputes this claim. Whereupon Phaëthon seeks out his mother, Clymene, and begs for a confirmation of his parentage. Clymene sends him to Phoebus himself for proof of her assertion.]

Huic Epaphus magni genitus de semine tandem
 Creditur esse Iovis, perque urbes iuncta parenti
 750 Templa tenet. Fuit huic animis aequalis et annis
 Sole satus Phaëthon. Quem quondam magna lo-
 quentem
 Nec sibi cedentem Phoebroque parente superbum
 Non tulit Inachides, 'matri' que ait 'omnia demens
 Credis, et es tumidus genitoris imagine falsi.'
 755 Erubuit Phaëthon, iramque pudore repressit,
 Et tulit ad Clymenem Epaphi convicia matrem :
 'Quoque magis doleas, genetrix,' ait 'ille ego liber.
 Ille ferox tacui. Pudet haec opprobria nobis
 Et dici potuisse et non potuisse refelli.
 760 At tu, si modo sum caelesti stirpe creatus,
 Ede notam tanti generis, meque adsere caelo.'
 Dixit et implicuit materno bracchia collo,
 Perque suum Meropisque caput taedasque sororum,
 Traderet, oravit, veri sibi signa parentis.
 765 Ambiguum, Clymene, precibus Phaëthontis, an ira
 Mota magis dicti sibi criminis, utraque caelo
 Bracchia porrexit, spectansque ad lumina solis
 'Per iubar hoc' inquit 'radiis insigne coruscis,

Nate, tibi iuro, quod nos auditque videtque,
 770 Hoc te, quem spectas, hoc te, qui temperat orbem,
 Sole satum. Si ficta loquor, neget ipse videndum
 Se mihi, sitque oculis lux ista novissima nostris.
 Nec longus patrios labor est tibi nosse penates.
 Unde oritur, domus est terrae contermina nostrae.
 775 Si modo fert animus, gradere, et scitabere ab ipso.
 Emicat extemplo laetus post talia matris
 Dicta suae Phaëthon et concipit aethera mente,
 Aethiopasque suos positosque sub ignibus Indos
 Sidereis transit patriosque adit impiger ortus.

BOOK II

[Phaëthon comes to the palace of the sun god, and is lost in wonder at its magnificence.]

Regia Solis erat sublimibus alta columnis,
 Clara micante auro flammisque imitante pyropo;
 Cuius ebur nitidum fastigia summa tegebat,
 Argenti bifores radiabant lumine valvae.
 5 Materiam superabat opus. Nam Mulciber illic
 Aequora caelarat medias cingentia terras
 Terrarumque orbem caelumque, quod imminet orbi.
 Caeruleos habet unda deos, Tritona canorum,
 Proteaque ambiguum, ballaenarumque prementem
 10 Aegaeona suis immania terga lacertis,
 Doridaque et natas, quarum pars nare videtur,
 Pars in mole sedens virides siccare capillos,
 Pisce vehi quaedam. Facies non omnibus una,
 Nec diversa tamen; qualem decet esse sororum.
 15 Terra viros urbesque gerit silvasque ferasque
 Fluminaque et nymphas et cetera numina ruris.

- Haec super imposita est caeli fulgentis imago,
 Signaque sex foribus dextris, totidemque sinistris.
 Quo simul acclivo Clymeneia limite proles
 20 Venit et intravit dubitati tecta parentis,
 Protinus ad patrios sua fert vestigia vultus
 Consistitque procul: neque enim propiora ferebat
 Lumina. Purpurea velatus veste sedebat
 In solio Phoebus claris lucente smaragdis.
 25 A dextra laevaue Dies et Mensis et Annus
 Saeculaque et positae spatiis aequalibus Horae,
 Verque novum stabat cinctum florente corona,
 Stabat nuda Aestas et spicea sarta gerebat,
 Stabat et Autumnus calcatis sordidus uvis
 30 Et glacialis Hiems canos hirsuta capillos.

[Seeking Phoebus, he asks for proofs of his sonship. Obtaining in proof of this the promise of any boon which he may ask, he at once claims the privilege of driving for a single day the glorious chariot of the sun.]

- Inde loco medius rerum novitate paventem
 Sol oculis iuvenem, quibus aspicit omnia, vidit,
 'Quae' que 'viae tibi causa? Quid hac' ait 'arce petisti,
 Progenies, Phaëthon, haud infitianda parenti?'
 35 Ille refert 'o lux immensi publica mundi,
 Phoebe pater, si das huius mihi nominis usum,
 Nec falsa Clymene culpam sub imagine celat:
 Pignera da, genitor, per quae tua vera propago
 Credar, et hunc animis errorem detrahe nostris.'
 40 Dixerat. At genitor circum caput omne micantes
 Deposuit radios, propiusque accedere iussit,
 Amplexuque dato 'nec tu meus esse negari
 Dignus es, et Clymene veros' ait 'edidit ortus.
 Quoque minus dubites, quodvis pete munus, ut illud

45 Me tribuente feras. Promissis testis adesto
 Dis iuranda palus, oculis incognita nostris.
 Vix bene desierat, currus rogat ille paternos
 Inque diem alipedum ius et moderamen equorum.

[Phoebus attempts to dissuade him from this by narrating the difficulties and dangers of such a task.]

Paenituit iurasse patrem. Qui terque quaterque
 50 Concutiens inlustre caput 'temeraria' dixit
 'Vox mea facta tua est. Utinam promissa liceret
 Non dare! confiteor, solum hoc tibi, nate, negarem.
 Dissuadere licet. Non est tua tuta voluntas.
 Magna petis, Phaëthon, et quae nec viribus istis
 55 Munera convenient nec tam puerilibus annis.
 Sors tua mortalis. Non est mortale quod optas.
 Plus etiam, quam quod superis contingere fas est,
 Nescius adfectas. Placeat sibi quisque licebit,
 Non tamen ignifero quisquam consistere in axe
 60 Me valet excepto. Vasti quoque rector Olympi,
 Qui fera terribili iaculatur fulmina dextra,
 Non agat hos currus. Et quid Iove maius habemus?
 Ardua prima via est et qua vix mane recentes
 Enitantur equi. Medio est altissima caelo,
 65 Unde mare et terras ipsi mihi saepe videre
 Fit timor, et pavida trepidat formidine pectus.
 Ultima prona via est et eget moderamine certo:
 Tunc etiam quae me subiectis excipit undis,
 Ne ferar in praeceps, Tethys solet ipsa vereri.
 70 Adde quod adsidua rapitur vertigine caelum
 Sideraque alta trahit celerique volumine torquet.
 Nitor in adversum, nec me qui cetera, vincit
 Impetus, et rapido contrarius evehor orbi.
 Finge datos currus: quid ages? Poterisne rotatis

- 75 Obvius ire polis, ne te citus auferat axis?
 Forsitan et lucos illic urbesque deorum
 Concipias animo delubraque ditia donis
 Esse? Per insidias iter est formasque ferarum.
 Utque viam teneas nulloque errore traharis,
- 80 Per tamen adversi gradieris cornua Tauri
 Haemoniosque arcus violentique ora Leonis
 Saevaue circuitu curvantem bracchia longo
 Scorpion atque aliter curvantem bracchia Cancrum.
 Nec tibi quadrupedes animosos ignibus illis,
- 85 Quos in pectore habent, quos ore et naribus efflant,
 In promptu regere est. Vix me patiuntur, ubi acres
 Incaluere animi, cervixque repugnat habenis.
 At tu, funesti ne sim tibi muneris auctor,
 Nate, cave, dum resque sinit, tua corrige vota.
- 90 Scilicet ut nostro genitum te sanguine credas,
 Pignera certa petis? Do pignera certa timendo,
 Et patrio pater esse metu probor. Aspice vultus
 Ecce meos. Utinamque oculos in pectora posses
 Inserere, et patrias intus deprendere curas!
- 95 Denique quicquid habet dives, circumspice, mundus,
 Eque tot ac tantis caeli terraeque marisque
 Posce bonis aliquid. Nullam patiēre repulsam.
 Deprecor hoc unum, quod vero nomine poena,
 Non honor est. Poenam, Phaëthon, pro munere poscis.
- 100 Quid mea colla tenes blandis, ignare, lacertis?
 Ne dubita, dabitur — Stygias iuravimus undas! —
 Quodcumque optaris. Sed tu sapientius opta.'

[But Phaëthon persists in his request, and at the appointed hour the shining chariot, with its fiery, unmanageable steeds, is brought forth.]

Finierat monitus. Dictis tamen ille repugnat,
 Propositumque premit flagratque cupidine currus.

- 105 Ergo qua licuit, genitor cunctatus, ad altos
 Deducit iuvenem, Vulcania munera, currus.
 Aureus axis erat, temo aureus, aurea summae
 Curvatura rotae, radiorum argenteus ordo.
 Per iuga chrysolithi positaeque ex ordine gemmae
 110 Clara repercusso reddebant lumina Phoebō.
 Dumque ea magnanimus Phaëthon miratur opusque
 Perspicit, ecce vigil rutilo patefecit ab ortu
 Purpureas Aurora fores et plena rosarum
 Atria. Diffugiunt stellae, quarum agmina cogit
 115 Lucifer, et caeli statione novissimus exit.
 Quem petere ut terras mundumque rubescere vidit,
 Cornuaque extremae velut evanescere lunae :
 Iungere equos Titan velocibus imperat Horis.
 Iussa deae celeres peragunt, ignemque vomentes
 120 Ambrosiae suco saturos praesepibus altis
 Quadrupedes ducunt adduntque sonantia frena.

[The father, with many misgivings, prepares his son for the journey, and gives him much parting advice and many directions.]

- Tum pater ora sui sacro medicamine nati
 Contigit et rapidae fecit patientia flammae,
 Imposuitque comae radios, praesagaque luctus
 125 Pectore sollicito repetens suspiria dixit :
 ‘ Si potes his saltem monitis parere paternis,
 Parce, puer, stimulis, et fortius utere loris.
 Sponte sua properant : labor est inhibere volentes.
 Nec tibi directos placeat via quinque per arcus :
 130 Sectus in obliquum est lato curvamine limes,
 Zonarumque trium contentus fine polumque
 Effugit australem iunctamque aquilonibus Arcton.
 Hac sit iter. Manifesta rotae vestigia cernes.
 Utque ferant aequos et caelum et terra calores,

- 135 Nec preme, nec summum molire per aethera cursum
 Altius egressus caelestia tecta cremabis,
 Inferius terras : medio tutissimus ibis.
 Neu te dexterioꝛ tortum declinet ad Anguem,
 Neve sinisterioꝛ pressam rota ducat ad Aram :
- 140 Inter utrumque tene. Fortunae cetera mando,
 Quae iuvet et melius quam tu tibi, consulat opto.
 Dum loquor, Hesperio positas in litore metas
 Umida nox tetigit. Non est mora libera nobis ;
 Poscimur : effulget tenebris aurora fugatis.
- 145 Corripe lora manu ! — vel, si mutabile pectus
 Est tibi, consiliis, non curribus utere nostris,
 Dum potes, et solidis etiamnunc sedibus astas,
 Dumque male optatos nondum premis inscius axes.
 Quae tutus spectes, sine me dare lumina terris ! ’

[Phaëthon speedily loses control over the horses, who now rush at will through the heavens.]

- 150 Occupat ille levem iuvenali corpore currum,
 Statque super, manibusque datas contingere habenas
 Gaudet, et invito grates agit inde parenti.
 Interea volucres Pyrois et Eous et Aethon,
 Solis equi, quartusque Phlegon hinnitibus auras
- 155 Flammiferis implent pedibusque repagula pulsant.
 Quae postquam Tethys, fatorum ignara nepotis,
 Reppulit, et facta est immensi copia mundi,
 Corripuere viam pedibusque per aëra motis
 Obstantes scindunt nebulas pennisque levati
- 160 Praetereunt ortos isdem de partibus Euros.
 Sed leve pondus erat, nec quod cognoscere possent
 Solis equi, solitaque iugum gravitate carebat.
 Utque labant curvae iusto sine pondere naves
 Perque mare instabiles nimia levitate feruntur,

- 165 Sic onere adsueto vacuus dat in aëra saltus
 Succutiturque alte similisque est currus inani.
 Quod simulac sensere, ruunt tritumque relinquunt
 Quadriiugi spatium nec quo prius, ordine currunt.
 Ipse pavet. Nec qua commissas flectat habenas,
 170 Nec scit, qua sit iter; nec, si sciat, imperet illis.
 Tum primum radiis gelidi caluere Triones
 Et vetito frustra temptarunt aequore tingui.
 Quaeque polo posita est glaciali proxima Serpens,
 Frigore pigra prius nec formidabilis ulli,
 175 Incaluit sumpsitque novas fervoribus iras.
 Te quoque turbatum memorant fugisse, Boote,
 Quamvis tardus eras et te tua plaustra tenebant.
 Ut vero summo despexit ab aethere terras
 Infelix Phaëthon penitus penitusque iacentes,
 180 Palluit, et subito genua intremuere timore,
 Suntque oculis tenebrae per tantum lumen abortae
 Et iam mallet equos numquam tetigisse paternos,
 Iam cognosse genus piget, et valuisse rogando;
 Iam Meropis dici cupiens ita fertur, ut acta
 185 Praecipiti pinus borea, cui victa remisit
 Frena suus rector, quam dis votisque reliquit.
 Quid faciat? multum caeli post terga relictum,
 Ante oculos plus est. Animo metitur utrumque.
 Et modo quos illi fatum contingere non est,
 190 Prospicit occasus, interdum respicit ortus.
 Quidque agat, ignarus stupet et nec frena remittit,
 Nec retinere valet, nec nomina novit equorum.
 Sparsa quoque in vario passim miracula caelo
 Vastarumque videt trepidus simulacra ferarum.
 195 Est locus, in geminos ubi bracchia concavat arcus
 Scorpius, et cauda flexisque utrimque lacertis
 Porrigit in spatium signorum membra duorum.

Hunc puer ut nigri madidum sudore veneni
 Vulnera curvata minitantem cuspide vidit,
 200 Mentis inops gelida formidine lora remisit.
 Quae postquam summo tetigere iacentia tergo,
 Exspatiantur equi, nulloque inhibente per auras
 Ignotae regionis eunt, quaque impetus egit,
 Hac sine lege ruunt, altoque sub aethere fixis
 205 Incursant stellis, rapiuntque per avia currum.

[A universal conflagration threatens by reason of the too near approach of the fiery chariot.]

Et modo summa petunt, modo per declive viasque
 Praecipites spatio terrae propiore feruntur.
 Inferiusque suis fraternos currere Luna
 Admiratur equos, ambustaque nubila fumant.
 210 Corripitur flammis ut quaeque altissima, tellus,
 Fissaque agit rimas et sucis aret ademptis.
 Pabula canescunt, cum frondibus uritur arbor,
 Materiamque suo praebet seges arida damno.
 Parva queror. Magnae pereunt cum moenibus urbes,
 215 Cumque suis totas populis incendia gentes
 In cinerem vertunt. Silvae cum montibus ardent,
 Ardet Athos Taurusque Cilix et Tmolus et Oete
 Et tum sicca, prius creberrima fontibus Ide
 Virgineusque Helicon et nondum Oeagrius Haemos.
 220 Ardet in immensum geminatis ignibus Aetne,
 Parnasusque biceps et Eryx et Cynthus et Othrys,
 Et tandem nivibus Rhodope caritura, Mimasque
 Dindymaque et Mycale natusque ad sacra Cithaeron
 Nec prosunt Scythiae sua frigora: Caucasus ardet,
 225 Ossaque cum Pindo maiorque ambobus Olympus,
 Aëriaeque Alpes et nubifer Appenninus.
 Tum vero Phaëthon cunctis e partibus orbem

- Aspicit accensum nec tantos sustinet aestus,
Ferventesque auras velut e fornace profunda
230 Ore trahit, currusque suos candescere sentit;
Et neque iam cineres eiectatamque favillam
Ferre potest, calidoque involvitur undique fumo,
Quoque eat, aut ubi sit, picea caligine tectus
Nescit, et arbitrio volucrum raptatur equorum.
- 235 Sanguine tunc credunt in corpora summa vocato
Aethiopum populos nigrum traxisse colorem.
Tum facta est Libye raptis umoribus aestu
Arida. Tum nymphae passis fontesque lacusque
Deflevire comis. Quaerit Boeotia Dircen,
240 Argos Amymonen, Ephyre Pirenidas undas.
Nec sortita loco distantes flumina ripas
Tuta manent. Mediis Tanais fumavit in undis,
Peneosque senex, Teuthranteusque Caicus,
Et celer Ismenos cum Phegiaco Erymantho,
- 245 Arsurusque iterum Xanthus, flavusque Lycormas,
Quique recurvatis ludit Maeandros in undis,
Mygdoniusque Melas et Taenarius Eurotas.
Arsit et Euphrates Babylonius, arsit Orontes,
Thermodonque citus, Gangesque, et Phasis, et Hister
- 250 Aestuatur Alpheus, ripae Spercheïdes ardent:
Quodque suo Tagus amne vehit, fluit ignibus, aurum:
Et quae Maeonias celebrant carmine ripas
Flumineae volucres, medio caluere Caystro.
Nilus in extremum fugit perterritus orbem
- 255 Occuluitque caput, quod adhuc latet. Ostia septem
Pulverulenta vacant, septem sine flumine valles.
Fors eadem Ismarios, Hebrum cum Strymone siccat,
Hesperiosque amnes, Rhenum Rhodanumque Padum
que,
Cuique fuit rerum promissa potentia, Thybrin.

- 260 Dissilit omne solum, penetratque in Tartara rimis
 Lumen et infernum terret cum coniuge regem.
 Et mare contrahitur, siccaeque est campus harenae
 Quod modo pontus erat; quosque altum texerat aequor,
 Exsistunt montes et sparsas Cycladas augent.
- 265 Ima petunt pisces, nec se super aequora curvi
 Tollere consuetas audent delphines in auras.
 Corpora phocarum summo resupina profundo
 Exanimata natant. Ipsum quoque Nerea fama **est**
 Doridaque et natas tepidis latuisse sub antris.
- 270 Ter Neptunus aquis cum torvo bracchia vultu
 Exserere ausus erat; ter non tulit aëris ignes.

[The Earth, parched with the heat, prays to Jove for relief.]

- Alma tamen Tellus, ut erat circumdata ponto,
 Inter aquas pelagi, contractos undique fontes,
 Qui se condiderant in opacae viscera matris,
- 275 Sustulit oppressos collo tenus arida vultus,
 Opposuitque manum fronti, magnoque tremore
 Omnia concutiens paulum subsedit et infra
 Quam solet esse, fuit; sacraque ita voce locuta est:
 'Si placet hoc, meruique, quid o tua fulmina cessant,
- 280 Summe deum? liceat periturae viribus ignis
 Igne perire tuo, clademque auctore levare.
 Vix equidem fauces haec ipsa in verba resolvo' —
 Presserat ora vapor — 'tostos en aspice crines,
 Inque oculis tantum, tantum super ora favillae.
- 285 Hosne mihi fructus, hunc fertilitatis honorem
 Officiiue refers, quod adunci vulnera aratri
 Rastrorumque fero totoque exerceor anno,
 Quod pecori frondes alimentaue mitia, fruges
 Humano generi, vobis quoque tura ministro?
- 290 Sed tamen exitium fac me meruisse, quid undae,

Quid meruit frater? cur illi tradita sorte
 Aequora decrescunt et ab aethere longius absunt?
 Quodsi nec fratris, nec te mea gratia tangit,
 At caeli miserere tui. Circumspice utrumque,
 295 Fumat uterque polus. Quos si vitiaverit ignis,
 Atria vestra ruent. Atlas en ipse laborat,
 Vixque suis umeris candentem sustinet axem.
 Si freta, si terrae pereunt, si regia caeli,
 In chaos antiquum confundimur. Eripe flammis
 300 Siquid adhuc superest, et rerum consule summae.'

[Jove hears her prayer, and sends forth a thunderbolt which demolishes the flying chariot, and hurls Phaëthon himself down to the river Po, where his charred corpse is buried by the Hesperian Nymphs.]

Dixerat haec Tellus: neque enim tolerare vaporem
 Ulterius potuit nec dicere plura, suumque
 Rettulit os in se propioraque manibus antra.
 At pater omnipotens, superos testatus et ipsum,
 305 Qui dederat currus, nisi opem ferat, omnia fato
 Interitura gravi, summam petit arduus arcem,
 Unde solet latis nubes inducere terris,
 Unde movet tonitrus vibrataque fulmina iactat.
 Sed neque quas posset terris inducere nubes
 310 Tunc habuit, nec quos caelo dimitteret imbres.
 Intonat et dextra libratum fulmen ab aure
 Misit in aurigam pariterque animaque rotisque
 Expulit, et saevis compescuit ignibus ignes.
 Consternantur equi et saltu in contraria facto
 315 Colla iugo eripiunt abruptaque lora relinquunt.
 Illic frena iacent, illic temone revulsus
 Axis, in hac radii fractarum parte rotarum,
 Sparsaque sunt late laceri vestigia currus.
 At Phaëthon, rutilos flamma populante capillos,

- 320 *Volvitur in praeceps longoque per aëra tractu*
Fertur, ut interdum de caelo stella sereno
Etsi non cecidit, potuit cecidisse videri.
Quem procul a patria diverso maximus orbe
Excipit Eridanus, fumantiaque abluit ora.
- 325 *Naides Hesperiae trifida fumantia flamma*
Corpora dant tumulo, signant quoque carmine saxum :
HIC SITUS EST PHAËTHON, CURRUS AURIGA PATERNI ;
QUEM SI NON TENUIT, MAGNIS TAMEN EXCIDIT AUSIS.

[Phaëthon's mother and sisters, after a world-wide search, find his tomb; here they lament with inordinate grief, until the sisters are turned into poplar trees. Cycnus, also, a friend and relative of Phaëthon, in the midst of his grief is changed into a swan (329-380). But Phoebus, filled with wrath because of the destructive thunderbolt of Jove, vows that he will never again drive the chariot of the sun. This vow, however, is recalled at the earnest prayer of the gods (381-400). Jove now wanders over the earth, restoring her fields and woods to their wonted verdure. In his wanderings, he is smitten with the charms of Callisto of Arcadia, a nymph of Diana's train. The nymph, though transformed by Juno's hate into a bear, is raised by her lover into the heavens, as the constellation of the Great Bear. Her son Arcas, who has been on the point of slaying his mother, is at the same time transformed into the constellation of the Little Bear. At this, Juno prays the powers of Ocean never to allow this constellation to pollute their sacred waters (401-530). Satisfied with this revenge, she returns to heaven, drawn by her peacocks, whose tails have recently been adorned by Argus' eyes. The mention of this change suggests that of another bird, the raven, whose white plumage was changed by Apollo to black, because of the bird's ungracious tattling upon Coronis, the favored mistress of the god. After her death, Coronis' infant son, Aesculapius, is given by Apollo to Chiron the centaur, to rear (531-632). Now Chiron's daughter, Ocyrrhoë, being gifted with the power of prophecy, on beholding the infant, foretells his fate; and for this presumption, Jove changes her into a mare (633-675). (Many years may be supposed to have elapsed. Aesculapius has become a very god of healing, and has power by his art to restore men even from the dead. To curb this power, Jove blasts him with a thunderbolt. Then Apollo, in rage at

the destruction of his son, destroys the Cyclopes, who forged the bolts, and is for this act sentenced to serve a mortal for a year.) While Apollo, in fulfillment of this sentence, was tending the herds of Admetus, absorbed in meditation on the pipes, Mercury stole away his herds. The act was witnessed by an old peasant, Battus by name, who for his treachery in betraying it, though only to the god himself, in disguise, was changed into a touchstone (676-707). While Mercury, after this incident, was on his way back to Olympus, passing over Athens, he saw and was charmed by Herse, the daughter of Cecrops. On seeking to gain her presence, he was met by Aglaurus, her sister, who, in return for her aid, demanded large sums of money from the god. Minerva was enraged by the girl's greed and presumption, and forthwith sent the hag Envy to torment the maiden. Under this influence, she opposed Mercury, and was by him changed to stone (708-832). Now Europa, the daughter of Agenor, King of Sidon, was beloved by Jove; he, seeing Mercury returned to heaven, claimed his assistance in his plan of action. Jove straightway assumed the form of a snow-white bull, and disported himself in the flowery meadows, until Europa at length, all fear dispelled, seated herself upon his back; whereupon the bull plunged into the sea, and swam to Crete. Here the god appeared before the astonished maiden in his true form (833-875).]

Book III

[Agenor sends his son Cadmus in search of Europa, with the injunction that he is never to return to his father's house until he has found his sister. Wearied by his fruitless search, Cadmus at last consults the Delphic oracle as to his future home.]

Iamque deus posita fallacis imagine tauri
 Se confessus erat Dictaeaeque rura tenebat:
 Cum pater ignarus Cadmo perquirere raptam
 Imperat, et poenam, si non invenerit, addit
 5 Exsilium, facto pius et sceleratus eodem.
 Orbe pererrato — quis enim deprendere possit
 Furta Iovis? — profugus patriamque iramque parentis
 Vitat Agenorides, Phoebique oracula supplex

Consulit et, quae sit tellus habitanda, requirit.
 10 'Bos tibi' Phoebus ait 'solis occurret in arvis,
 Nullum passa iugum, curvique immunis aratri.
 Hac duce carpe vias et qua requieverit herba,
 Moenia fac condas, Boeotiaque illa vocato.'

[Following the direction of the oracle, he is guided by a wandering heifer to his destined land, which, from his guide, he calls Boeotia.]

Vix bene Castalio Cadmus descenderat antro,
 15 Incustoditam lente videt ire iuencam
 Nullum servitii signum cervice gerentem.
 Subsequitur pressoque legit vestigia gressu,
 Auctoremque viae Phoebum taciturnus adorat.
 Iam vada Cephisi Panopesque evaserat arva :
 20 Bos stetit et tollens speciosam cornibus altis
 Ad caelum frontem mugitibus impulit auras
 Atque ita, respiciens comites sua terga sequentes,
 Procubuit teneraque latus submisit in herba.

[His servants, sent to search out springs of water, are devoured by a dragon which lies concealed in a neighboring cave.]

Cadmus agit grates, peregrinaeque oscula terrae
 25 Figit, et ignotos montes agrosque salutat.
 Sacra Iovi facturus erat. Iubet ire ministros
 Et petere e vivis libandas fontibus undas.
 Silva vetus stabat nulla violata securi,
 Et specus in media, virgis ac vimine densus,
 30 Efficiens humilem lapidum compagibus arcum,
 Uberibus fecundus aquis, ubi conditus antro
 Martius anguis erat, cristis praesignis et auro :
 Igne micant oculi ; corpus tumet omne veneno ;
 Tresque vibrant linguae ; triplici stant ordine dentes.
 35 Quem postquam Tyria lucum de gente profecti

- Infausto tetigere gradu, demissaque in undas
Urna dedit sonitum, longo caput extulit antro
Caeruleus serpens horrendaque sibila misit.
Effluxere urnae manibus, sanguisque relinquit
40 Corpus, et attonitos subitus tremor occupat artus.
Ille volubilibus squamosos nexibus orbes
Torquet, et immensos saltu sinuatur in arcus,
Ac media plus parte leves erectus in auras
Despicit omne nemus, tantoque est corpore, quanto
45 Si totum spectes, geminas qui separat Arctos.
Nec mora, Phoenicas, sive illi tela parabant,
Sive fugam, sive ipse timor prohibebat utrumque,
Occupat. Hos morsu, longis amplexibus illos,
Hos necat adflati funesta tabe veneni.

[With this dragon Cadmus himself engages in conflict, and, after a fierce struggle, slays him.]

- 50 Fecerat exiguas iam sol altissimus umbras :
Quae mora sit sociis, miratur Agenore natus,
Vestigatque viros. Tegumen direpta leonis
Pellis erat, telum splendenti lancea ferro
Et iaculum, teloque animus praestantior omni.
55 Ut nemus intravit letataque corpora vidit,
Victoremque supra spatiosi corporis hostem
Tristia sanguinea lambentem vulnera lingua,
'Aut ultor vestrae, fidissima corpora, mortis,
Aut comes' inquit 'ero.' Dixit, dextraque molarem
60 Sustulit et magnum magno conamine misit.
Illius impulsu cum turribus ardua celsis
Moenia mota forent : serpens sine vulnere mansit,
Loricaeque modo squamis defensus et atrae
Duritiae pellis validos cute reppulit ictus.
65 At non duritia iaculum quoque vicit eadem,

- Quod medio lentae spinae curvamine fixum
 Constitit, et totum descendit in ilia ferrum.
 Ille dolore ferox caput in sua terga retorsit,
 Vulneraque aspexit, fixumque hastile momordit,
 70 Idque ubi vi multa partem labefecit in omnem,
 Vix tergo eripuit: ferrum tamen ossibus haesit.
 Tum vero postquam solitas accessit ad iras
 Causa recens, plenis tumuerunt guttura venis,
 Spumaque pestiferos circumfluit albida rictus,
 75 Terraque rasa sonat squamis, quique halitus exit
 Ore niger Stygio, vitiatas inficit auras.
 Ipse modo immensum spiris facientibus orbem
 Cingitur, interdum longa trabe rectior exstat,
 Impete nunc vasto ceu concitus imbribus amnis
 80 Fertur et obstantes proturbat pectore silvas.
 Cedit Agenorides paulum, spolioque leonis
 Sustinet incursus, instantiaque ora retardat
 Cuspide praetenta. Furit ille et inania duro
 Vulnera dat ferro, figitque in acumine dentes,
 85 Iamque venenifero sanguis manare palato
 Coeperat et virides aspergine tinxerat herbas:
 Sed leve vulnus erat, quia se retrahebat ab ictu
 Laesaque colla dabat retro, plagamque sedere
 Cedendo arcebat, nec longius ire sinebat:
 90 Donec Agencrides coniectum in gutture ferrum
 Usque sequens pressit, dum retro quercus eunti
 Obstitit, et fixa est pariter cum robore cervix.
 Pondere serpentis curvata est arbor, et imae
 Parte flagellari gemuit sua robora caudae.

[Cadmus, at the command of Pallas, sows the teeth of the conquered dragon in the earth; and these straightway produce a crop of armed men.]

- 95 Dum spatium victor victi considerat hostis,

Vox subito audita est; neque erat cognoscere promptum,

Unde sed audita est, 'quid, Agenore nate, peremptum
Serpentem spectas? et tu spectabere serpens.'

Ille diu pavidus pariter cum mente colorem

100 Perdiderat, gelidoque comae terrore rigeabant.

Ecce viri fautrix superas delapsa per auras

Pallas adest, motaeque iubet supponere terrae

Vipereos dentes, populi incrementa futuri.

Paret et ut presso sulcum patefecit aratro,

105 Spargit humi iussos, mortalia semina, dentes.

Inde, fide maius, glaebae coepere moveri,

Primaque de sulcis acies apparuit hastae,

Tegmina mox capitum picto nutantia cono,

Mox umeri pectusque onerataque bracchia telis

110 Exsistunt, crescitque seges clipeata virorum,

Sic ubi tolluntur festis aulaea theatris,

Surgere signa solent, primumque ostendere vultus,

Cetera paulatim; placidoque educta tenore

Tota patent imoque pedes in margine ponunt.

[These monsters all fall in mutual strife save five, one of whom is Echion; these form an alliance with Cadmus and help him to build the city of Thebes. Here the hero lives and reigns in seeming blessedness.]

115 Territus hoste novo Cadmus capere arma parabat.

'Ne cape,' de populo, quem terra creaverat, unus

Exclamat 'nec te civilibus insere bellis.'

Atque ita terrigenis rigido de fratribus unum

Comminus ense ferit: iaculo cadit eminus ipse.

120 Hic quoque qui leto dederat, non longius illo

Vivit, et exspirat modo quas acceperat auras.

Exemploque pari furit omnis turba, suoque

Marte cadunt subiti per mutua vulnera fratres.

- Iamque brevis vitae spatium sortita iuventus
 125 Sanguineo tepidam plangebatur pectore matrem,
 Quinque superstitibus : quorum fuit unus Echion.
 Is sua iecit humo monitu Tritonidis arma,
 Fraternaeque fidem pacis petiitque deditque.
 Hos operis comites habuit Sidonius hospes,
 130 Cum posuit iussam Phoebeis sortibus urbem.
 Iam stabant Thebae. Poteras iam, Cadme, videri
 Exsilio felix : soceri tibi Marsque Venusque
 Contigerant. Huc adde genus de coniuge tanta,
 Tot natos natasque et, pignera cara, nepotes,
 135 Hos quoque iam iuvenes. Sed scilicet ultima semper
 Expectanda dies homini, dicique beatus
 Ante obitum nemo supremaque funera debet.

[But now begins the story of the woes of the house of Cadmus. And first Actaeon, grandson of the king, chanced to behold Diana and her nymphs bathing. For this mischance he was changed by the angry goddess into a stag, and was pursued and devoured by his own dogs (138-252). The gods questioned the justice of Actaeon's punishment, but Juno rejoiced in his fate, for was he not related to her hated rival Europa? Again the house of Cadmus suffered from the jealousy of Juno. For Semele, the daughter of the king, was loved of Jove; and she, through a ruse of Juno, was consumed by the fiery manifestation of the Thunderer's real presence. Of this union was born the infant Bacchus, whom Jove rescued from destruction and gave to Ino, the sister of Semele, to rear as her foster child (253-315). It was at this time that Tiresias was both smitten with blindness by Juno, and gifted with prophecy by Jove. He became famous as a seer, and many sought his prophetic aid. Among these was Liriope, who sought to know her son Narcissus' fate. The seer replied that he would live to old age "if he ne'er knew himself." With this Narcissus Echo fell in love, but he was deaf to her and all advances (316-401).

Narcissus at last beholds his own face in a pool, and pines away with a hopeless passion for the beautiful reflection; and then is fulfilled the prophecy of Tiresias, for the sight of his own beauty brings him to his death.]

- Sic hanc, sic alias undis aut montibus ortas
Luserat hic nymphas, sic coetus ante viriles.
Inde manus aliquis despectus ad aethera tollens
405 'Sic amet ipse licet, sic non potiatur amato!'
Dixerat: adsensit precibus Rhamnusia iustis.
Fons erat inlimis, nitidis argenteus undis,
Quem neque pastores neque pastae monte capellae
Contigerant aliudve pecus, quem nulla volucris
410 Nec fera turbarat nec lapsus ab arbore ramus.
Gramen erat circa, quod proximus umor alebat,
Silvaeque sole locum passura tepescere nullo.
Hic puer et studio venandi lassus et aestu
Procubuit, faciemque loci fontemque secutus.
415 Dumque sitim sedare cupit, sitis altera crevit.
Dumque bibit, visae correptus imagine formae
Spem sine corpore amat, corpus putat esse, quod
umbra est.
Astupet ipse sibi, vultuque immotus eodem
Haeret, ut e Pario formatum marmore signum.
420 Spectat humi positus geminum, sua lumina, sidus,
Et dignos Bacco, dignos et Apolline crines,
Impubesque genas, et eburnea colla, decusque
Oris, et in niveo mixtum candore ruborem;
Cunctaque miratur, quibus est mirabilis ipse.
425 Se cupit imprudens et qui probat, ipse probatur,
Dumque petit, petitur, pariterque accendit et ardet.
Irrita fallaci quotiens dedit oscula fonti!
In medias quotiens visum captantia collum
Bracchia mersit aquas, nec se deprendit in illis!
430 Quid videat, nescit: sed quod videt, uritur illo,
Atque oculos idem, qui decipit, incitat error.
Credule, quid frustra simulacra fugacia captas?
Quod petis, est nusquam. Quod amas, avertere, perdes.

- Ista repressae, quam cernis, imaginis umbra est :
 435 Nil habet ista sui. Tecum venitque, manetque ;
 Tecum discedet, si tu discedere possis.
 Non illum Cereris, non illum cura quietis
 Abstrahere inde potest : sed opaca fusus in herba
 Spectat inexploto mendacem lumine formam,
 440 Perque oculos perit ipse suos. Paulumque levatus,
 Ad circumstantes tendens sua brachia silvas,
 ' Ecquis, io silvae, crudelius ' inquit ' amavit ?
 Scitis enim et multis latebra opportuna fuistis.
 Ecquem, cum vestrae tot agantur saecula vitae,
 445 Qui sic tabuerit, longo meministis in aevo ?
 Et placet et video : sed quod videoque placetque,
 Non tamen invenio : tantus tenet error amantem.
 Quoque magis doleam, nec nos mare separat ingens,
 Nec via, nec montes, nec clausis moenia portis :
 450 Exigua prohibemur aqua. Cupit ipse teneri :
 Nam quotiens liquidis porreximus oscula lymphis,
 Hic totiens ad me resupino nititur ore.
 Posse putes tangi : minimum est, quod amantibus
 obstat.
 Quisquis es, huc exi ! quid me, puer unice, fallis,
 455 Quove petitus abis ? certe nec forma nec aetas
 Est mea, quam fugias, et amarunt me quoque nymphae.
 Spem mihi nescio quam vultu promittis amico,
 Cumque ego porrexì tibi brachia, porrigis ultro :
 Cum risi, adrides : lacrimas quoque saepe notavi
 460 Me lacrimante tuas : nutu quoque signa remittis :
 Et, quantum motu formosi suspicor oris,
 Verba refers, aures non pervenientia nostras —
 Iste ego sum ! sensi ; nec me mea fallit imago.
 Uror amore mei, flammas moveoque feroque.
 465 Quid faciam ? roger, anne rogem ? quid deinde rogabo ?

Quod cupio mecum est : inopem me copia fecit.
O utinam a nostro secedere corpore possem !
Votum in amante novum, vellem quod amamus abes-
set ! —

- Iamque dolor vires adimit, nec tempora vitae
470 Longa meae superant, primoque extinguo in aevo.
Nec mihi mors gravis est, posituro morte dolores :
Hic, qui diligitur, vellem diuturnior esset.
Nunc duo concordēs anima moriemur in una.
Dixit, et ad speciem rediit male sanus eandem,
475 Et lacrimis turbavit aquas, obscuraque moto
Reddita forma lacu est. Quam cum vidisset abire,
' Quo refugis ? remane, nec me, crudelis, amantem
Desere ! ' clamavit ; ' liceat quod tangere non est
Aspicere et misero praeberē alimenta furori.'
480 Dumque dolet, summa vestem diduxit ab ora,
Nudaque marmoreis percussit pectora palmis.
Pectora traxerunt tenuem percussa ruborem,
Non aliter quam poma solent, quae candida parte
Parte rubent, aut ut variis solet uva racemis
485 Ducere purpureum, nondum matura, colorem.
Quae simul aspexit liquefacta rursus in unda,
Non tulit ulterius : sed ut intabescere flavae
Igne levi cerae matutinaeque pruinae
Sole tepente solent, sic attenuatus amore
490 Liquitur et caeco paulatim carpitur igni.
Et neque iam color est mixto candore rubori,
Nec vigor et vires et quae modo visa placebant,
Nec corpus remanet, quondam quod amaverat Echo
Quae tamen ut vidit, quamvis irata memorque,
495 Indoluit, quotiensque puer miserabilis ' eheu ! '
Dixerat, haec resonis iterabat vocibus ' eheu ! '
Cumque suos manibus percusserat ille lacertos,

Haec quoque reddebat sonitum plangoris eundem.
 Ultima vox solitam fuit haec spectantis in undam,
 500 'Heu frustra dilecte puer!' totidemque remisit
 Verba locus; dictoque vale 'vale!' inquit et Echo.
 Ille caput viridi fessum submitit in herba,
 Lumina nox clausit domini mirantia formam.
 Tum quoque se, postquam est inferna sede receptus,
 505 In Stygia spectabat aqua. Planxere sorores
 Naides et sectos fratri posuere capillos;
 Planxerunt dryades: plangentibus adsonat Echo.
 Iamque rogam quassasque faces feretrumque parabant:
 Nusquam corpus erat. Croceum pro corpore florem
 510 Inveniunt foliis medium cingentibus albis.

[Thus was the seer's fame established. But Pentheus, king of Thebes, son of Echion and Agave, the daughter of Cadmus, only scoffs at the blind old prophet. The latter warns him that it were better to be blind than, seeing, not to know the fate that shall soon be his unless he receives with reverence the advent of the young god Bacchus. Now all Greece is ringing with the praises of this young god, and in his progress he comes to Thebes. But Pentheus in his madness not only himself refuses to acknowledge the divinity, but forbids his subjects to do so. He orders the impostor to be brought into his presence (511-576). The god comes in disguised as Acoetes, the pilot of the ship which brought the infant Bacchus from the island of Naxos. Being asked to give an account of himself, he relates how he and his sailors had picked up the young Bacchus in their voyage, and how for their impiety all but himself had been changed by the god into dolphins. Pentheus is only hardened by this account, and orders his prisoner away to torture and death (577-700). The king now determines to hunt out the pretended god for himself and visits in person the slopes of Cithaeron, where the Theban women, his own mother and sisters among them, are celebrating the rites of Bacchus. Here the women, in their frenzy mistaking him for a wild boar, rend him in pieces (701-733).]

BOOK IV

[Alcithoë and her sisters, the daughters of Minyas, undeterred by the fate of Pentheus, condemn the orgies of Bacchus, and on a day set apart for his worship, remain ostentatiously at home, employed in weaving and spinning. Here, to while away the time, they agree each to tell a tale (1-54).]

And the first sister tells the tragic tale of Pyramus and Thisbe.]

- 55 ' Pyramus et Thisbe, iuvenum pulcherrimus alter,
 Altera, quas oriens habuit, praelata puellis,
 Contiguas tenuere domos, ubi dicitur altam
 Coctilibus muris cinxisse Semiramis urbem.
 Notitiam primosque gradus vicinia fecit :
- 60 Tempore crevit amor. Taedae quoque iure coissent :
 Sed vetuere patres. Quod non potuere vetare,
 Ex aequo captis ardebant mentibus ambo.
 Conscius omnis abest, nutu signisque loquuntur,
 Quoque magis tegitur, tectus magis aestuat ignis.
- 65 Fissus erat tenui rima, quam duxerat olim
 Cum fieret, paries domui communis utrique.
 Id vitium nulli per saecula longa notatum —
 Quid non sentit amor ? — primi vidistis amantes,
 Et vocis fecistis iter ; tutaeque per illud
- 70 Murmure blanditiae minimo transire solebant.
 Saepe, ubi constiterant, hinc Thisbe, Pyramus illinc,
 Inque vices fuerat captatus anhelitus oris,
 " Invide " dicebant " paries, quid amantibus obstas ?
 Quantum erat, ut sineres toto nos corpore iungi,
- 75 Aut hoc si nimium, vel ad oscula danda pateres !
 Nec sumus ingrati : tibi nos debere fatemur,
 Quod datus est verbis ad amicas transitus aures."
 Talia diversa nequiquam sede locuti
 Sub noctem dixere vale, partique dederunt

- 80 Oscula quisque suae non pervenientia contra.
Postera nocturnos aurora removerat ignes,
Solque pruinosas radiis siccaverat herbas :
Ad solitum coiere locum. Tum murmure parvo
Multa prius questi, statuunt ut nocte silenti
- 85 Fallere custodes foribusque excedere temptent,
Cumque domo exierint, urbis quoque tecta relinquant ;
Neve sit errandum lato spatiantibus arvo,
Convenient ad busta Nini, lateantque sub umbra
Arboris. Arbor ibi niveis uberrima pomis
- 90 Ardua morus erat, gelido contermina fonti.
Pacta placent, et lux tarde discedere visa est.
Praecipitatur aquis, et aquis nox exit ab isdem.
Callida per tenebras versato cardine Thisbe
Egreditur fallitque suos, adopertaque vultum
- 95 Pervenit ad tumulum, dictaque sub arbore sedit.
Audacem faciebat amor. Venit ecce recenti
Caede leaena boum spumantes oblita rictus,
Depositura sitim vicini fontis in unda.
Quam procul ad lunae radios Babylonia Thisbe
- 100 Vidit, et obscurum trepido pede fugit in antrum,
Dumque fugit, tergo velamina lapsa reliquit.
Ut lea saeva sitim multa compescuit unda,
Dum redit in silvas, inventos forte sine ipsa
Ore cruentato tenues laniavit amictus.
- 105 Serius egressus vestigia vidit in alto
Pulvere certa ferae, totoque expalluit ore
Pyramus. Ut vero vestem quoque sanguine tinctam
Repperit, "una duos" inquit "nox perdet amantes :
E quibus illa fuit longa dignissima vita,
- 110 Nostra nocens anima est. Ego te, miseranda, peremi,
In loca plena metus qui iussi nocte venires,
Nec prior huc veni. Nostrum divellite corpus,

Et scelerata fero consumite viscera morsu,
O quicumque sub hac habitatis rupe, leones.
115 Sed timidi est optare necem " — velamina Thisbes
Tollit, et ad pactae secum fert arboris umbram.
Utque dedit notae lacrimas, dedit oscula vesti,
" Accipe nunc " inquit " nostri quoque sanguinis
haustus! "

Quoque erat accinctus, demisit in ilia ferrum,
120 Nec mora, ferventi moriens e vulnere traxit.
Ut iacuit resupinus humo, cruor emicat alte:
Non aliter, quam cum vitiato fistula plumbo
Scinditur, et tenui stridente foramine longas
Eiaculatur aquas atque ictibus aëra rumpit.
125 Arborei fetus aspergine caedis in atram
Vertuntur faciem. Madefactaque sanguine radix
Puniceo tinguit pendentia mora colore.
Ecce metu nondum posito, ne fallat amantem,
Illa redit, iuvenemque oculis animoque requirit,
130 Quantaque vitarit narrare pericula gestit.
Utque locum, et visa cognoscit in arbore formam,
Sic facit incertam pomi color. Haeret, an haec sit.
Dum dubitat, tremebunda videt pulsare cruentum
Membra solum, retroque pedem tulit, oraque buxo
135 Pallidiora gerens exhorruit aequoris instar,
Quod tremit, exigua cum summum stringitur aura.
Sed postquam remorata suos cognovit amores,
Percutit indignos claro plangore lacertos,
Et laniata comas amplexaque corpus amatum
140 Vulnera supplevit lacrimis fletumque cruori
Miscuit, et gelidis in vultibus oscula figens
" Pyrame, " clamavit " quis te mihi casus ademit?
Pyrame, responde: tua te carissima Thisbe
Nominat. Exaudi, vultusque attolle iacentes! "

- 145 Ad nomen Thisbes oculos iam morte gravatos
 Pyramus erexit, visaque recondidit illa.
 Quae postquam vestemque suam cognovit, et ense
 Vidit ebur vacuum, "tua te manus" inquit "amorque
 Perdidit, infelix. Est et mihi fortis in unum
- 150 Hoc manus, est et amor: dabit hic in vulnera vires.
 Persequar exstinctum, letique miserrima dicar
 Causa comesque tui. Quique a me morte revelli
 Heu sola poteris, poteris nec morte revelli.
 Hoc tamen amborum verbis estote rogati,
- 155 O multum miseri, meus illiusque parentes,
 Ut quos certus amor, quos hora novissima iunxit,
 Componi tumulo non invideatis eodem.
 At tu, quae ramis arbor miserabile corpus
 Nunc tegis unius, mox es tectura duorum,
- 160 Signa tene caedis, pullosque et luctibus aptos
 Semper habe fetus, gemini monumenta cruoris."
 Dixit, et aptato pectus mucrone sub imum
 Incubuit ferro, quod adhuc a caede tepebat.
 Vota tamen tetigere deos, tetigere parentes.
- 165 Nam color in pomo est, ubi permaturuit, ater:
 Quodque rogis superest, una requiescit in urna.'

[The second sister tells of the sun god's passion for Leucothoë. Her father, hearing of this amour through the information of her jealous rival, Clytie, buries Leucothoë alive. Apollo, unable to save his mistress, causes to spring from her grave a beautiful incense-bearing tree; while Clytie, scorned by the god, is changed into a heliotrope, which ever turns its face towards the sun (167-270). Alcithoë herself tells the next tale of how the maid Salmacis and the youth Hermaphroditus were changed by the gods into one body (271-388). But while the sisters thus beguile the time, the presence and power of Bacchus are manifested in that their threads are suddenly changed to ivy and vines, and they themselves become bats and seek the darkest caves (389-415).



JUNO
(From the National Museum at Naples)

The power of Bacchus is now fully acknowledged in Thebes. But the boastful pride of his foster mother, Ino, once more arouses Juno's hate (416-431). In quest of vengeance she proceeds to the lower world to fetch one of the Furies for the destruction of Ino's house.]

Est via declivis funesta nubila taxo,
 Ducit ad infernas per muta silentia sedes.
 Styx nebulas exhalat iners, umbraeque recentes
 435 Descendunt illac simulacraque functa sepulcris
 Pallor hiemsque tenent late loca senta. Novique
 Qua sit iter, manes, Stygiam qua ducat ad urbem,
 Ignorant, ubi sit nigri fera regia Ditis.
 Mille capax aditus et apertas undique portas
 440 Urbs habet. Utque fretum de tota flumina terra,
 Sic omnes animas locus accipit ille, nec ulli
 Exiguus populo est, turbamve accedere sentit.
 Errant exsanguis sine corpore et ossibus umbrae,
 Parsque forum celebrant, pars imi tecta tyranni,
 445 Pars aliquas artes, antiquae imitamina vitae.
 447 Sustinet ire illuc caelesti sede relictâ,
 Tantum odiis iraeque dabat, Saturnia Iuno.
 Quo simul intravit, sacroque a corpore pressum
 450 Ingemuit limen, tria Cerberus extulit ora
 Et tres latratus simul edidit. Illa sorores
 Nocte vocat genitas, grave et implacabile numen:
 Carceris ante fores clausas adamante sedebant,
 Cumque suis atros pectebant crinibus angues.
 455 Quam simul agnorunt inter caliginis umbras,
 Surrexere deae: sedes Scelerata vocatur.
 Viscera praebebat Tityos lanianda, novemque
 Iugeribus distentus erat. Tibi, Tantale, nullae
 Deprenduntur aquae; quaeque imminet, effugit arbos
 460 Aut petis, aut urges ruiturum, Sisyphe, saxum.
 Volvitur Ixion et se sequiturque fugitque.

- Molirique suis letum patruelibus ausae
 Adsiduae repetunt quas perdant, Belides undas.
 Quos omnes acie postquam Saturnia torva
 465 Vidit, et ante omnes Ixiona, rursus ab illo
 Sisiphon aspiciens 'cur hic e fratribus' inquit
 'Perpetuas patitur poenas, Athamanta superbum
 Regia dives habet, qui me cum coniuge semper
 Sprevit?' Et exponit causas odiique viaeque,
 470 Quidque velit. Quod vellet, erat, ne regia Cadmi
 Staret, et in facinus traherent Athamanta sorores.
 Imperium, promissa, preces confundit in unum,
 Sollicitatque deas. Sic haec Iunone locuta,
 Tisiphone canos, ut erat, turbata capillos
 475 Movit et obstantes reiecit ab ore colubras,
 Atque ita 'non longis opus est ambagibus,' inquit
 'Facta puta, quaecumque iubes: inamabile regnum
 Desere, teque refer caeli melioris ad auras.'
 Laeta redit Iuno. Quam caelum intrare parantem
 480 Roratis lustravit aquis Thaumantias Iris.

[By the Fury's influence Ino's husband, Athamas, is driven mad, the king fancying that his wife and sons are a lioness and her whelps. The king slays one son, while the mother with her other son, Meilicerta, plunges in her flight from a cliff into the sea. She is changed by Neptune into a sea divinity, Leucothoë, and Melicerta becomes a sea god, Palaemon. Then the Theban matrons, companions of Ino, because of their grief at their mistress' fate, are changed by Juno into stones and birds (481-562). Now Cadmus and his queen, worn with age and grief at the misfortunes of their house, fly from Thebes to Illyricum, and there, at their own request, are changed to serpents (563-603). All Greece now acknowledges the divinity of Bacchus, except Acrisius, king of Argos, whose daughter Danaë had given birth to the Jove-begotten Perseus. Acrisius is at length led to acknowledge the divinity both of Bacchus and of his grandson Perseus. The latter, returning from the conquest of the Gorgons, passes the country of Atlas, from whom he claims hospitality. Upon the refusal of this

request, the giant Atlas is changed into a mountain of stone by a sight of the Medusa's head which Perseus bears (604-662).

Perseus, returning past the shores of Ethiopia, sees Andromeda chained to a rock and exposed to a monster of the sea, by order of the god Ammon. The hero proposes to the maiden's father to rescue her, on condition that she be given to him as his wife. The father joyfully consents.]

- Clauserat Hippotades aeterno carcere ventos,
 Admonitorque operum caelo clarissimus alto
 665 Lucifer ortus erat. Pennis ligat ille resumptis
 Parte ab utraque pedes, teloque accingitur unco,
 Et liquidum motis talaribus aëra findit.
 Gentibus innumeris circumque infraque relictis,
 Aethiopum populos Cepheaque conspicit arva.
 670 Illic immeritam maternae pendere linguae
 Andromedan poenas immitis iusserat Ammon.
 Quam simul ad duras religatam bracchia cautes
 Vidit Abantiades, — nisi quod levis aura capillos
 Moverat, et tepido manabant lumina fletu,
 675 Marmoreum ratus esset opus — trahit inscius ignes
 Et stupet. Eximiae correptus imagine formae
 Paene suas quater est oblitus in aëre pennas.
 Ut stetit, 'o' dixit 'non istis digna catenis,
 Sed quibus inter se cupidi iunguntur amantes,
 680 Pande requirenti nomen terraeque tuumque,
 Et cur vincla geras.' Primo silet illa, nec audet
 Appellare virum virgo; manibusque modestos
 Celasset vultus, si non religata fuisset.
 Lumina, quod potuit, lacrimis implevit obortis.
 685 Saepius instanti, sua ne delicta fateri
 Nolle videretur, nomen terraeque suumque,
 Quantaque maternae fuerit fiducia formae,
 Indicat. Et nondum memoratis omnibus unda
 Insonvit, veniensque immenso belua ponto

690 Imminet et latum sub pectore possidet aequor.
 Conclamat virgo. Genitor lugubris et una
 Mater adest, ambo miseri, sed iustius illa.
 Nec secum auxilium, sed dignos tempore fletus
 Plangoremque ferunt, vinctoque in corpore adhaerent :
 695 Cum sic hospes ait : 'lacrimarum longa manere
 Tempora vos poterunt ; ad opem brevis hora ferendam
 est.

Hanc ego si peterem Perseus Iove natus et illa,
 Quam clausam implevit fecundo Iuppiter auro,
 Gorgonis anguicomae Perseus superator, et alis
 700 Aërias ausus iactatis ire per auras,
 Praeferrer cunctis certe gener. Addere tantis
 Dotibus et meritum, faveant modo numina, tempto.
 Ut mea sit servata mea virtute, paciscor.'
 Accipiunt legem — quis enim dubitaret ? — et orant,
 705 Promittuntque super regnum dotale parentes.

[Perseus engages in conflict with the monster, and slays him.]

Ecce velut navis praefixo concita rostro
 Sulcat aquas, iuvenum sudantibus acta lacertis,
 Sic fera dimotis impulsu pectoris undis
 Tantum aberat scopulis, quantum Balearica torto
 710 Funda potest plumbo medii transmittere caeli :
 Cum subito iuvenis pedibus tellure repulsa
 Arduus in nubes abiit. Ut in aequore summo
 Umbra viri visa est, visam fera saevit in umbram.
 Utque Iovis praepes, vacuo cum vidit in arvo
 715 Praebentem Phoebos liventia terga draconem,
 Occupat aversum ; neu saeva retorqueat ora,
 Squamigeris avidos figit cervicibus ungues :
 Sic celeri missus praeceps per inane volatu
 Terga ferae pressit, dextroque frementis in armo

- 720 Inachides ferrum curvo tenus abdidit hamo.
Vulnere laesa gravi modo se sublimis in auras
Attollit, modo subdit aquis, modo more ferocis
Versat apri, quem turba canum circumsona terret.
Ille avidos morsus velocibus effugit alis :
- 725 Quaque patent, nunc terga cavis super obsita conchis,
Nunc laterum costas, nunc qua tenuissima cauda
Desinit in piscem, falcato verberat ense.
Belua puniceo mixtos cum sanguine fluctus
Ore vomit. Maduere graves aspergine pennae ;
- 730 Nec bibulis ultra Perseus talaribus ausus
Credere, conspexit scopulum, qui vertice summo
Stantibus exstat aquis, operitur ab aequore moto.
Nixus eo rupisque tenens iuga prima sinistra
Ter quater exegit repetita per ilia ferrum.
- 735 Litora cum plausu clamor superasque deorum
Implevere domos. Gaudent, generumque salutant
Auxiliumque domus servatoremque fatentur
Cassiope Cepheusque pater. Resoluta catenis
Incedit virgo, pretiumque et causa laboris.
- 740 Ipse manus hausta victrices abluit unda :
Anguiferumque caput dura ne laedat harena,
Mollit humum foliis, natasque sub aequore virgas
Sternit, et imponit Phorcynidos ora Medusae.
Virga recens bibulaque etiamnum viva medulla
- 745 Vim rapuit monstri, tactuque induruit huius,
Percepitque novum ramis et fronde rigorem.
At pelagi nymphae factum mirabile temptant
Pluribus in virgis, et idem contingere gaudent,
Seminaque ex illis iterant iactata per undas.
- 750 Nunc quoque curaliis eadem natura remansit,
Duritiam tacto capiant ut ab aëre, quodque
Vimen in aequore erat, fiat super aequora saxum.

[Then ensues the wedding of Perseus and Andromeda. During the wedding feast the hero tells how he won the Medusa's head (753-803).]

BOOK V

[While the wedding festivities are in progress, Phineus, the brother of king Cepheus, to whom Andromeda had been betrothed, breaks into the hall at the head of a large band of companions. These fiercely attack Perseus, who, with the aid of the courtiers who are friendly to him, defends himself as long as possible, and slays many of his foes (1-176).]

At last, overwhelmed by numbers, Perseus calls upon his friends to avert their gaze, and holds aloft the Gorgon's head. At sight of this, his foes one and all turn to statues of stone, in the various postures of the fight.]

Verum ubi virtutem turbae succumbere vidit,
 'Auxilium,' Perseus 'quoniam sic cogitis ipsi,'
 Dixit 'ab hoste petam. Vultus avertite vestros,
 180 Siquis amicus adest!' Et Gorgonis extulit ora.
 'Quaere alium, tua quem moveant miracula' dixit
 Thescelus; utque manu iaculum fatale parabat
 Mittere, in hoc haesit signum de marmore gestu.
 Proximus huic Ampyx animi plenissima magni
 185 Pectora Lyncidae gladio petit; inque petendo
 Dexterâ dirigit, nec citra mota nec ultra.
 At Nileus, qui se genitum septempace Nilo
 Ementitus erat, clipeo quoque flumina septem
 Argento partim, partim caelaverat auro,
 190 'Aspice,' ait 'Perseu, nostrae primordia gentis:
 Magna feres tacitas solacia mortis ad umbras,
 A tanto cecidisse viro' — pars ultima vocis
 In medio suppressa sono est, ad aperta que velle
 Ora loqui credas, nec sunt ea pervia verbis.
 195 Increpat hos 'vitio' que 'animi, non viribus' inquit

- ‘Gorgoneis torpetis’ Eryx; ‘incurrite mecum
Et prosternite humi iuvenem magica arma moventem!’
Incursurus erat: tenuit vestigia tellus,
Immotusque silex armataque mansit imago.
- 200 Hi tamen ex merito poenas subiere. Sed unus
Miles erat Persei, pro quo dum pugnat, Aconteus,
Gorgone conspecta saxo concrevit oborto.
Quem ratus Astyages etiamnum vivere, longo
Ense ferit. Sonuit tinnitibus ensis acutis.
- 205 Dum stupet Astyages, naturam traxit eandem
Marmoreoque manet vultus mirantis in ore.
Nomina longa mora est media de plebe virorum
Dicere. Bis centum restabant corpora pugnae,
Gorgone bis centum riguerunt corpora visa.
- 210 Paenitet iniusti tunc denique Phinea belli.
Sed quid agat? Simulacra videt diversa figuris,
Agnoscitque suos, et nomine quemque vocatum
Poscit opem, credensque parum, sibi proxima tangit
Corpora: marmor erant. Avertitur, atque ita supplex
- 215 Confessasque manus obliquaque bracchia tendens
‘Vincis,’ ait ‘Perseu: remove tua monstra, tuaeque
Saxificos vultus, quaecumque ea, tolle Medusae:
Tolle, precor. Non nos odium regnique cupido
Compulit ad bellum: pro coniuge movimus arma.
- 220 Causa fuit meritis melior tua, tempore nostra.
Non cessisse piget. Nihil, o fortissime, praeter
Hanc animam concede mihi: tua cetera sunt.’
Talia dicenti neque eum, quem voce rogabat,
Respicere audenti ‘quod,’ ait ‘timidissime Phineu,
- 225 Et possum tribuisse et magnum est munus inertī,
Pone metum, tribuam. Nullo violabere ferro.
Quin etiam mansura dabo monumenta per aevum;
Inque domo soceri semper spectabere nostri,

Ut mea se sponsi soletur imagine coniunx.
 230 Dixit, et in partem Phorcynida transtulit illam,
 Ad quam se trepido Phineus obverterat ore.
 Tum quoque conanti sua vertere lumina cervix
 Deriguit, saxoque oculorum induruit umor.
 Sed tamen os timidum vultusque in marmore supplex
 235 Submissaeque manus faciesque obnoxia mansit.

[Perseus now proceeds to his native city and reinstates his grand-sire, Acrisius, upon his throne, which Proetus, the king's brother, had usurped (236-248). During all these adventures, Minerva had been the companion of Perseus, and his helper. She now leaves him for Mt. Helicon, where she is entertained by the Muses. While one of the sisters is relating the impiety and punishment of Pyreneus, king of Thrace, nine magpies suddenly alight in a tree near at hand, and speak with human voices. In answer to Minerva's question as to this wonder, the Muses relate how the nine daughters of Pierus, proud of their skill in song, had challenged them to a contest in music. The Muses had accepted the challenge, with the nymphs as judges. The Pierides sang first, taking as their subject the rebellion of the Giants, and the forms which the various Gods assumed to escape their rage (250-340).

Then followed the song of the Muses, which now, at the request of Minerva, Calliope rehearses in full. This song, opening in praise of Ceres, then describes the arts of Venus by which Pluto is inflamed with love for Proserpina, the virgin daughter of Ceres and Jove.]

‘Prima Ceres unco glaebam dimovit aratro,
 Prima dedit fruges alimentaue mitia terris,
 Prima dedit leges: Cereris sunt omnia munus.
 Illa canenda mihi est. Utinam modo dicere possem
 345 Carmina digna dea: certe dea carmine digna est.
 Vasta Giganteis ingesta est insula membris
 Trinacris, et magnis subiectum molibus urguet
 Aetherias ausum sperare Typhoëa sedes.
 Nititur ille quidem, pugnatque resurgere saepe:
 350 Dextra sed Ausonio manus est subiecta Peloro,
 Laeva, Pachyne, tibi: Lilybaeo crura premuntur:

- Degravat Aetna caput. Sub qua resupinus harenas
Eiectat, flammamque ferox vomit ore Typhoeus.
Saepe remoliri luctatur pondera terrae,
355 Oppidaque et magnos devolvere corpore montes:
Inde tremit tellus et rex pavet ipse silentum,
Ne pateat latoque solum retegatur hiatu,
Immissusque dies trepidantes terreat umbras.
Hanc metuens cladem tenebrosa sede tyrannus
360 Exierat, curruque atrorum vectus equorum
Ambibat Sicalae cautus fundamina terrae.
Postquam exploratum satis est, loca nulla labare,
Depositique metus, videt hunc Erycina vagantem
Monte suo residens, natumque amplexa volucrem
365 "Arma manusque meae, mea, nate, potentia," dixit
"Illa, quibus superas omnes, cape tela, Cupido,
Inque dei pectus celeres molire sagittas,
Cui triplicis cessit fortuna novissima regni.
Tu superos ipsumque Iovem, tu numina ponti
370 Victa domas ipsumque, regit qui numina ponti.
Tartara quid cessant? Cur non matrisque tuumque
Imperium profers? Agitur pars tertia mundi.
Et tamen in caelo, quae iam patientia nostra est,
Spernimur ac mecum vires minuuntur Amoris.
375 Pallada nonne vides iaculatricemque Dianam
Abscessisse mihi? Cereris quoque filia virgo,
Si patiemur, erit: nam spes adfectat easdem.
At tu pro socio, siqua est ea gratia, regno
Iunge deam patruo." Dixit Venus. Ille pharetram
380 Solvit et arbitrio matris de mille sagittis
Unam seposuit, sed qua nec acutior ulla
Nec minus incerta est, nec quae magis audiat arcus;
Oppositoque genu curvavit flexile cornum
Inque cor hamata percussit harundine Ditem.

[Proserpina, while gathering flowers in the vale of Henna in Sicily, is seized by Pluto and taken to his infernal home. The nymph Cyane, attempting to stop the god, is changed by him into a fountain.]

- 385 Haud procul Hennaeis lacus est a moenibus altae,
 Nomine Pergus, aquae. Non illo plura Caystros
 Carmina cynorum labentibus audit in undis.
 Silva coronat aquas cingens latus omne, suisque
 Frondebis ut velo Phoebeos submovet ignes.
- 390 Frigora dant rami, Tyrios humus umida flores:
 Perpetuum ver est. Quo dum Proserpina luco
 Ludit, et aut violas aut candida lilia carpit,
 Dumque puellari studio calathosque sinumque
 Implet, et aequales certat superare legendo,
- 395 Paene simul visa est dilectaque raptaque Diti:
 Usque adeo est properatus amor. Dea territa maesto
 Et matrem et comites, sed matrem saepius, ore
 Clamat; et ut summa vestem laniarat ab ora,
 Conlecti flores tunicis cecidere remissis.
- 400 Tantaque simplicitas puerilibus adfuit annis,
 Haec quoque virgineum movit iactura dolorem.
 Raptor agit currus, et nomine quemque vocatos
 Exhortatur equos, quorum per colla iubasque
 Excutit obscura tinctas ferrugine habenas;
- 405 Perque lacus sacros et olentia sulphure fertur
 Stagna Palicorum, rupta ferventia terra,
 Et qua Bacchiadae, bimari gens orta Corinθο,
 Inter inaequales posuerunt moenia portus.
 Est medium Cyanes et Pisaeae Arethusae,
- 410 Quod coit angustis inclusum cornibus aequor.
 Hic fuit, a cuius stagnum quoque nomine dictum est,
 Inter Sicelidas Cyane celeberrima nymphas,
 Gurgite quae medio summa tenus exstitit alvo,
 Agnovitque deam. "Nec longius ibitis!" inquit

- 415 "Non potes invitae Cereris gener esse: roganda,
 Non rapienda fuit. Quodsi componere magnis
 Parva mihi fas est, et me dilexit Anapis;
 Exorata tamen, nec, ut haec, exterrita nupsi."
 Dixit, et in partes diversas bracchia tendens
- 420 Obstitit. Haud ultra tenuit Saturnius iram,
 Terribilesque hortatus equos in gurgitis ima
 Contortum valido sceptrum regale lacerto
 Condidit. Icta viam tellus in Tartara fecit
 Et pronos currus medio cratere recepit.
- 425 At Cyane raptamque deam contemptaque fontis
 Iura sui maerens, inconsolabile vulnus
 Mente gerit tacita, lacrimisque absumitur omnis:
 Et quarum fuerat magnum modo numen, in illas
 Extenuatur aquas. Molliri membra videres,
- 430 Ossa pati flexus, unguis posuisse rigorem:
 Primaque de tota tenuissima quaeque liquescunt,
 Caerulei crines digitique et crura pedesque;
 Nam brevis in gelidas membris exilibus undas
 Transitus est. Post haec umeri terqusque latusque
- 435 Pectoraque in tenues abeunt evanida rivos.
 Denique pro vivo vitiatas sanguine venas
 Lympha subit, restatque nihil, quod prendere possis.

[Ceres wanders over the earth, night and day, in search of her daughter. Stopping at a humble cottage for a draught of water, she turns a youth who mocked at her into a lizard (438-461).]

At last, in her wanderings, she comes to the fountain of Cyane, whose waters lift into her view the girdle of her lost daughter. Enraged, she lays a curse upon the whole earth, and especially upon Sicily, as most responsible for her daughter's loss.]

Quas dea per terras et quas erraverit undas,
 Dicere longa mora est. Quaerenti defuit orbis.
 Sicaniam repetit: dumque omnia lustrat eundo,

- 465 Venit et ad Cyanen. Ea ni mutata fuisset,
 Omnia narrasset. Sed et os et lingua volenti
 Dicere non aderant, nec quo loqueretur, habebat.
 Signa tamen manifesta dedit, notamque parenti
 Illo forte loco delapsam in gurgite sacro
 470 Persephones zonam summis ostendit in undis.
 Quam simul agnovit, tamquam tunc denique raptam
 Scisset, inornatos laniavit diva capillos,
 Et repetita suis percussit pectora palmis.
 Nescit adhuc ubi sit: terras tamen increpat omnes
 475 Ingratasque vocat nec frugum munere dignas,
 Trinacriam ante alias, in qua vestigia damni
 Repperit. Ergo illic saeva vertentia glaebas
 Fregit aratra manu, parilique irata colonos
 Ruricolosque boves leto dedit, arvaque iussit
 480 Fallere depositum, vitiataque semina fecit.
 Fertilitas terrae latum vulgata per orbem
 Falsa iacet: primis segetes moriuntur in herbis,
 Et modo sol nimius, nimius modo corripit imber;
 Sideraque ventique nocent, avidaeque volucres
 485 Semina iacta legunt; lolium tribulique fatigant
 Triticeas messes et inexpugnabile gramen.

[The nymph Arethusa relates to Ceres how, in gliding under the sea, she saw Proserpina in Hades, now become the wife of Pluto.]

- Tum caput Eleis Alpheias extulit undis,
 Rorantesque comas a fronte removit ad aures,
 Atque ait "o toto quaesitae virginis orbe
 490 Et frugum genetrix, immensos siste labores,
 Neve tibi fidae violenta irascere terrae.
 Terra nihil meruit, patuitque invita rapinae.
 Nec sum pro patria supplex: huc hospita veni.
 Pisa mihi patria est, et ab Elide ducimus ortus:

- 495 Sicaniam peregrina colo. Sed gratior omni
Haec mihi terra solo est. Hos nunc Arethusa penates,
Hanc habeo sedem : quam tu, mitissima, serva.
Mota loco cur sim tantique per aequoris undas
Advehar Ortygiam, veniet narratibus hora
500 Tempestiva meis, cum tu curaue levata
Et vultus melioris eris. Mihi pervia tellus
Praebet iter, subterque imas ablata cavernas
Hic caput attollo desuetaque sidera cerno.
Ergo dum Stygio sub terris gurgite labor,
505 Visa tua est oculis illic Proserpina nostris :
Illa quidem tristis, neque adhuc interrita vultu,
Sed regina tamen, sed opaci maxima mundi,
Sed tamen inferni pollens matrona tyranni."

[Ceres appeals to Jove for their common daughter's release. Jove declares that this may be accomplished if, in Hades, Proserpina has tasted no food.]

- Mater ad auditas stupuit ceu saxeae voces,
510 Attonitaeque diu similis fuit. Utque dolore
Pulsa gravi gravis est amentia, curribus oras
Exit in aetherias. Ibi toto nubila vultu
Ante Iovem passis stetit invidiosa capillis,
"Pro" que "meo veni supplex tibi, Iuppiter," inquit
515 "Sanguine, proque tuo. Si nulla est gratia matris,
Nata patrem moveat. Neu sit tibi cura, precamur,
Vilior illius, quod nostro est edita partu.
En quaesita diu tandem mihi nata reperta est :
Si reperire vocas amittere certius, aut si
520 Scire ubi sit, reperire vocas. Quod rapta, feremus,
Dummodo reddat eam. Neque enim praedone marito
Filia digna tua est — si iam mea filia non est."
Iuppiter excepit "commune est pignus onusque

Nata mihi tecum. Sed si modo nomina rebus
525 Addere vera placet, non hoc iniuria factum,
Verum amor est. Neque erit nobis gener ille pudori,
Tu modo, diva, velis. Ut desint cetera, quantum est
Esse Iovis fratrem! quid quod non cetera desunt
Nec cedit nisi sorte mihi. Sed tanta cupido
530 Si tibi discidii est, repetet Proserpina caelum,
Lege tamen certa, si nullos contigit illic
Ore cibos: nam sic Parcarum foedere cautum est."

[But Proserpina had already eaten seven seeds of a pomegranate, and this act was witnessed by Ascalaphus alone. For reporting this he is changed by the angry queen of Hades into an owl. In order to soothe the grief of Ceres, Jove now decrees that her daughter shall remain one half of the year in Pluto's realm, and the other half upon the earth (533-571).

Ceres, now appeased, begs Arethusa to tell the story of her change from a maiden follower of Diana into a fountain. Accordingly the nymph relates her tale.]

Exigit alma Ceres, nata secura recepta,
Quae tibi causa fugae, cur sis, Arethusa, sacer fons?
Conticuere undae, quarum dea sustulit alto
575 Fonte caput, viridesque manu siccata capillos
Fluminis Elei veteres narravit amores.
"Pars ego nympharum, quae sunt in Achaïde," dixit
"Una fui: nec me studiosius altera saltus
Legit, nec posuit studiosius altera casses.
580 Sed quamvis formae numquam mihi fama petita est,
Quamvis fortis eram, formosae nomen habebam.
Nec mea me facies nimium laudata iuvabat;
Quaque aliae gaudere solent, ego rustica dote
Corporis erubui, crimenque placere putavi.
585 Lassa revertebar, memini, Stymphalide silva:
Aestus erat, magnumque labor geminaverat aestum.

- Invenio sine vertice aquas, sine murmure euntes,
Perspicuas ad humum, per quas numerabilis alte
Calculus omnis erat, quas tu vix ire putares.
- 590 Cana salicta dabant nutritaque populus unda
Sponte sua natas ripis declivibus umbras.
Accessi, primumque pedis vestigia tinxi,
Poplite deinde tenuis : neque eo contenta, recingor,
Molliaque impono salici velamina curvae,
- 595 Nudaque mergor aquis. Quas dum ferioque trahoque
Mille modis labens, excussaque bracchia iacto,
Nescio quod medio sensi sub gurgite murmur,
Territaeque insisto propioris margine ripae.
'Quo properas, Arethusa?' suis Alpheus ab undis,
- 600 'Quo properas?' iterum rauco mihi dixerat ore.
Sicut eram, fugio sine vestibulis : altera vestes
Ripa meas habuit. Tanto magis instat et ardet.
Sic ego currebam, sic me ferus ille premebat,
- 605 Ut fugere accipitrem penna trepidante columbae,
Ut solet accipiter trepidas urguere columbas.
Usque sub Orchomenon Psophidaque Cyllenenque
Maenaliasque sinus gelidumque Erymanthon et Elin
Currere sustinui ; nec me velocior ille.
- 610 Sed tolerare diu cursus ego, viribus impar,
Non poteram : longi patiens erat ille laboris.
Per tamen et campos, per opertos arbore montes,
Saxa quoque et rupes et qua via nulla, cucurri.
Sol erat a tergo : vidi praecedere longam
- 615 Ante pedes umbram — nisi si timor illa videbat
Sed certe sonitusque pedum terrebat, et ingens
Crinales vittas adflabat anhelitus oris.
Fessa labore fugae 'fer opem, deprendimur,' inquam,
'Armigerae, Dictynna, tuae, cui saepe dedisti
- 620 Ferre tuos arcus inclusaque tela pharetra.'

Mota dea est, spissisque ferens e nubibus unam
 Me super iniecit. Lustrat caligine tectam
 Amnis, et ignarus circum cava nubila quaerit :
 Bisque locum, quo me dea texerat, inscius ambit,
 625 Et bis 'io Arethusa, io Arethusa!' vocavit.
 Quid mihi tunc animi miserae fuit? anne quod agnae
 est,
 Siqua lupos audit circum stabula alta frementes?
 Aut lepori, qui vepre latens hostilia cernit
 Ora canum, nullosque audet dare corpore motus?
 630 Non tamen abscedit; neque enim vestigia cernit
 Longius ulla pedum: servat nubemque locumque.
 Occupat obsessos sudor mihi frigidus artus,
 Caeruleaeque cadunt toto de corpore guttae:
 Quaque pedem movi, manat lacus, eque capillis
 635 Ros cadit; et citius, quam nunc tibi facta renarro,
 In latices mutor. Sed enim cognoscit amatas
 Amnis aquas, positoque viri, quod sumpserat, ore
 Vertitur in proprias, ut se mihi misceat, undas.
 Delia rupit humum, caecisque ego mersa cavernis
 640 Advehor Ortygiam, quae me, cognomine divae
 Grata meae, superas eduxit prima sub auras."

[Ceres now flies away in her dragon-drawn car to Athens, where she presents her magic car to Triptolemus, giving him seeds and bidding him to instruct the nations in the arts of agriculture. In the performance of his mission the youth comes to Lyncus, king of Scythia, who attempts to assassinate his guest, and is for this act of impiety changed into a wolf (642-661).

Here ends Calliope's story of the contest in song between the Muses and the Pierides, at the conclusion of which, they inform Minerva, the maidens had been transformed into magpies in punishment of their presumption.]

Finierat dictos e nobis maxima cantus :
 At nymphae vicisse deas Heliconae colentes



MINERVA

(From the National Museum at Naples)

- Concordi dixere sono. Convicia victae
 665 Cum iacerent, "quoniam" dixit "certamine vobis
 Supplicium meruisse parum est, maledictaque culpae
 Additis, et non est patientia libera nobis,
 Ibimus in poenas, et qua vocat ira, sequemur."
 Rident Emathides, spernuntque minacia verba:
 670 Conataeque loqui et magno clamore protervas
 Intentare manus, pennas exire per ungues
 Aspexere suos, operiri bracchia plumis:
 Alteraque alterius rigido concrescere rostro
 Ora videt, volucresque novas accedere silvis.
 675 Dumque volunt plangi, per bracchia mota levatae
 Aëre pendebant, nemorum convicia, picae.
 Nunc quoque in alitibus facundia prisca remansit
 Raucaque garrulitas studiumque immane loquendi.'

BOOK VI

[Minerva, hearing this story of the punishment which the Muses had inflicted upon the Pierides for daring to challenge them in song, is reminded that her own divinity has been slighted by Arachne, who, wonderfully skilled in the arts of the loom, has challenged the goddess herself to a contest. This challenge the goddess now accepts, and both sit down to their looms. Minerva portrays a council of the twelve great gods, each represented with his own proper symbol. In the four corners of her web the goddess pictures incidents of warning to those who dare to challenge the gods. Arachne in her web pictures the various amours of Jove and other gods. She acknowledges herself defeated in the contest, and in despair hangs herself to a beam. But Minerva changes her into a spider doomed to spin and weave as before (I-144).]

Unwarned by the fate of Arachne, Niobe, daughter of Tantalus and queen of Thebes, boasts of her seven sons and seven daughters over Latona, the mother of two children only, Apollo and Diana, and forbids her country-women to worship Latona.]

- Lydia tota fremit, Phrygiaeque per oppida facti
Rumor it et magnum sermonibus occupat orbem.
Ante suos Niobe thalamos cognoverat illam,
Tum cum Maeoniam virgo Sipylumque colebat:
150 Nec tamen admonita est poena popularis Arachnes
Cedere caelitibus, verbisque minoribus uti.
Multa dabant animos. Sed enim nec coniugis artes
Nec genus amborum magnique potentia regni
Sic placuere illi, quamvis ea cuncta placerent,
155 Ut sua progenies. Et felicissima matrum
Dicta foret Niobe, si non sibi visa fuisset.
Nam sata Tiresia venturi praescia Manto
Per medias fuerat, divino concita motu,
Vaticinata vias, 'Ismenides, ite frequentes
160 Et date Latonae Latonigenisque duobus
Cum prece tura pia, lauroque innectite crinem:
Ore meo Latona iubet.' Paretur, et omnes
Thebades iussis sua tempora frondibus ornant,
Turaque dant sanctis et verba precantia flammis.
165 Ecce venit comitum Niobe celeberrima turba,
Vestibus intexto Phrygiis spectabilis auro
Et, quantum ira sinit, formosa movensque decoro
Cum capite immissos umerum per utrumque capillos.
Constitit: utque oculos circumtulit alta superbos,
170 'Quis furor, auditos' inquit 'praeponere visis
Caelestes? Aut cur colitur Latona per aras,
Numen adhuc sine ture meum est? Mihi Tantalus
auctor,
Cui licuit soli superiorum tangere mensas.
Pleradum soror est genetrix mea. Maximus Atlas
175 Est avus, aetherium qui fert cervicibus axem:
Iuppiter alter avus. Socero quoque glorior illo.
Me gentes metuunt Phrygiae, me regia Cadmi

- Sub domina est, fidibusque mei commissa mariti
Moenia cum populis a meque viroque reguntur.
- 180 In quamcumque domus adverti lumina partem,
Immensae spectantur opes. Accedit eodem
Digna dea facies. Huc natas adice septem
Et totidem iuvenes, et mox generosque nurusque.
Quaerite nunc, habeat quam nostra superbia causam,
- 185 Nescio quoque audete satam Titanida Coeo
Latonam praeferre mihi, cui maxima quondam
Exiguam sedem pariturae terra negavit.
Nec caelo nec humo nec aquis dea vestra recepta est.
Exsul erat mundi, donec miserata vagantem
- 190 "Hospita tu terris erras, ego" dixit "in undis,"
Instabilemque locum Delos dedit. Illa duorum
Facta parens: uteri pars haec est septima nostri.
Sum felix: quis enim neget hoc? Felixque manebo;
Hoc quoque quis dubitet? Tutam me copia fecit.
- 195 Maior sum, quam cui possit Fortuna nocere;
Multaque ut eripiat, multo mihi plura relinquet.
Excessere metum mea iam bona. Fingite demi
Huic aliquid populo natorum posse meorum.
Non tamen ad numerum redigar spoliata duorum
- 200 Latonae turbam: qua quantum distat ab orba?
Ite, satis, properate, sacri est; laurumque capillis
Ponite.' Deponunt, infectaque sacra relinquunt,
Quodque licet, tacito venerantur murmure numen.

[Latona, enraged, seeks out Apollo and Diana and prays them to avenge her slighted divinity.]

- Indignata dea est, summoque in vertice Cynthi
- 205 Talibus est dictis gemina cum prole locuta:
'En ego vestra parens, vobis animosa creatis,
Et, nisi Iunoni, nulli cessura dearum,

An dea sim, dubitor. Perque omnia saecula cultis
Arceor, o nati, nisi vos succurritis, aris.

- 210 Nec dolor hic solus: diro convicia facto
Tantalus adiecit, vosque est postponere natis
Ausa suis, et me, quod in ipsam recidat, orbam
Dixit, et exhibuit linguam scelerata paternam.
Adiectura preces erat his Latona relatis:
215 'Desine!' Phoebus ait 'poenae morā longa querella est.
Dixit idem Phoebe. Celerique per aëra lapsu
Contigerant tecti Cadmeïda nubibus arcem.

[The two gods take their stand near the Theban plain, and slay with their arrows, one by one, the seven sons of Niobe, who are exercising there.]



THE DESTRUCTION OF THE CHILDREN OF NIOBE

(From a sarcophagus in the Vatican Museum)

- Planus erat lateque patens prope moenia campus,
Adsiduis pulsatus equis, ubi turba rotarum
220 Duraque mollierat subiectas ungula glaebas.
Pars ibi de septem genitis Amphione fortes
Conscendunt in equos, Tyrioque rubentia suco
Terga premunt, auroque graves moderantur habenas.
E quibus Ismenos, qui matri sarcina quondam
225 Prima suae fuerat, dum certum flectit in orbem
Quadrupedis cursus, spumantiaque ora coërcet,

- ‘Ei mihi!’ conclamat, medioque in pectore fixa
Tela gerit, frenisque manu moriente remissis
In latus a dextro paulatim defluit armo.
- 230 Proximus, audito sonitu per inane pharetrae,
Frena dabat Sipylus: veluti cum praescius imbris
Nube fugit visa, pendentiaque undique rector
Carbasa deducit, ne qua levis effluat aura.
Frena dabat: dantem non evitable telum
- 235 Consequitur, summaque tremens cervice sagitta
Haesit, et exstabat nudum de gutture ferrum.
Ille, ut erat, pronus per crura admissa iubasque
Volvitur, et calido tellurem sanguine foedat.
Phaedimus infelix et aviti nominis heres
- 240 Tantalus, ut solito finem imposuere labori
Transierant ad opus nitidae iuvenale palaestrae:
Et iam contulerant arto luctantia nexu
Pectora pectoribus, cum tento concita nervo,
Sicut erant iuncti, traiecit utrumque sagitta.
- 245 Ingemuere simul, simul incurvata dolore
Membra solo posuere; simul suprema iacentes
Lumina versarunt, animam simul exhalarunt.
Aspicit Alphenor, laniataque pectora plangens
Advolat, ut gelidos complexibus adlevet artus,
- 250 Inque pio cadit officio; nam Delius illi
Intima fatifero rupit praecordia ferro.
Quod simul eductum, pars est pulmonis in hamis
Eruta, cumque anima cruor est effusus in auras.
At non intonsum simplex Damasichthona vulnus
- 255 Adficit. Ictus erat, qua crus esse incipit, et qua
Mollia nervosus facit internodia poples.
Dumque manu temptat trahere exitiabile telum,
Altera per iugulum pennis tenus acta sagitta est.
Expulit hanc sanguis, seque ei aculatus in altum

260 Einicat, et longe terebrata prosilit aura.
 Ultimus Ilioneus non profectura precando
 Bracchia sustulerat, 'di' que 'o communiter omnes,'
 Dixerat, ignarus non omnes esse rogandos,
 'Parcite!' Motus erat, cum iam revocabile telum
 265 Non fuit, arcitenens. Minimo tamen occidit ille
 Vulnere, non alte percusso corde sagitta.

[Niobe hastens to the scene, and, though grieving over her sons, is still impenitent, and again defies Latona, since still her children outnumber those of the goddess. Then, one by one, her daughters also perish by the darts of the hidden archers. The wretched Niobe, now frozen in despair, is changed to stone.]

Fama mali populique dolor lacrimaeque suorum
 Tam subitae matrem certam fecere ruinae
 Mirantem potuisse, irascentemque, quod ausi
 270 Hoc essent, superi quod tantum iuris haberent.
 Nam pater Amphion ferro per pectus adacto
 Finierat moriens pariter cum luce dolorem.
 Heu quantum haec Niobe Niobe distabat ab illa,
 Quae modo Latois populum submoverat aris
 275 Et mediam tulerat gressus resupina per urbem,
 Invidiosa suis; at nunc miseranda vel hosti.
 Corporibus gelidis incumbit, et ordine nullo
 Oscula dispensat natos suprema per omnes.
 A quibus ad caelum liventia bracchia tollens
 280 'Pascere, crudelis, nostro, Latona, dolore,
 Pascere' ait, 'satiique meo tua pectora luctu:
 Corque ferum satia!' dixit 'per funera septem
 Efferor. Exsulta, victrixque inimica triumphas.
 Cur autem victrix? miserae mihi plura supersunt,
 285 Quam tibi felici. Post tot quoque funera vinco.'
 Dixerat, et sonuit contento nervus ab arcu:
 Qui praeter Nioben unam conterruit omnes.

- Illa malo est audax. Stabant cum vestibus atris
Ante toros fratrum demisso crine sorores :
290 E quibus una trahens haerentia viscere tela
Imposito fratri moribunda relanguit ore :
Altera solari miseram conata parentem
Conticuit subito, duplicataque vulnere caeco est :
Oraque compressit, nisi postquam spiritus ibat.
295 Haec frustra fugiens conlabitur : illa sorori
Immoritur : latet haec : illam trepidare videres.
Sexque datis leto diversaue vulnera passis
Ultima restabat : quam toto corpore mater,
Tota veste tegens ' unam minimamque relinque !
300 De multis minimam posco ' clamavit ' et unam.'
Dumque rogat, pro qua rogat, occidit. Orba resedit
Exanimes inter natos natasque virumque,
Deriguitque malis. Nullos movet aura capillos,
In vultu color est sine sanguine, lumina maestis
305 Stant immota genis : nihil est in imagine vivum.
Ipsa quoque interius cum duro lingua palato
Congelat, et venae desistunt posse moveri ;
Nec flecti cervice nec brachia reddere motus
Nec pes ire potest : intra quoque viscera saxum est.
310 Flet tamen, et validi circumdata turbine venti
In patriam rapta est. Ibi fixa cacumine montis
Liquitur, et lacrimas etiam nunc marmora manant.

[This terrible event leads to a great revival among men of reverence for the gods ; and they relate other instances of punishment of similar impiety. One tells how some Lycian peasants had been changed to frogs by Latona, because they had refused her a draught of water ; another tells how Apollo flayed Marsyas, who had dared to challenge the god to a trial of skill in music (313-411).

All the neighboring states now send messages of condolence to Thebes for the fate that has befallen the royal house. Athens alone, being girt with siege, sends no message. Now Tereus, king of Thrace,

with his own and auxiliary forces, frees Athens from this siege, and for his service obtains in marriage Procne, the daughter of King Pandion. Carried by her lord to Thrace, the queen longs for her sister Philomela; Tereus undertakes to carry this request to King Pandion, and prevails upon him to allow his remaining daughter to visit Thrace. The story further relates the horrible crime of Tereus, and his more horrible punishment (412-674). Pandion, moreover, in grief for the calamities of his house, slays himself, and Erechtheus rules in Athens in his stead. One of the daughters of this king, Orithyia by name, is beloved by Boreas, and is by this bluff lover carried away against her will. Of these parents two winged sons are born, Zethes and Calais, who, when they come to manhood, engage among other heroes with Jason in the famous Argonautic expedition (675-721).]

BOOK VII

[Now Jason had been sent by Pelias, the usurping king of Iolchos in Thessaly, in quest of the golden fleece which was held by King Aetes of Colchis. All the heroes of antiquity flocked to Jason to secure a part in this expedition. Through the aid of Minerva a ship for the expedition had been built, and this was named from its human designer, the Argo.

The Argonauts, after many adventures, come to Colchis, and demand the golden fleece. This is promised upon the fulfillment by Jason of certain terrible labors.]

Iamque fretum Minyae Pagasaea puppe secabant :
 Perpetuaque trahens inopem sub nocte senectam
 Phineus visus erat, iuvenesque Aquilone creati
 Virgineas volucres miseri senis ore fugarant :
 5 Multaque perpassi claro sub Iasone tandem
 Contigerant rapidas limosi Phasidos undas.
 Dumque adeunt regem Phrixæaque vellera poscunt,
 Lexque datur numeris magnorum horrenda laborum.

[Medea, the daughter of the king, struggles within herself against a growing passion.]

Concipit interea validos Aetias ignes.

- 10 Et luctata diu, postquam ratione furorem
Vincere non poterat, 'frustra, Medea, repugnas :
Nescio quis deus obstat ;' ait 'mirumque, nisi hoc est,
Aut aliquid certe simile huic, quod amare vocatur.
Nam cur iussa patris nimium mihi dura videntur ?
- 15 Sunt quoque dura nimis. Cur, quem modo denique
vidi,
Ne pereat, timeo ? Quae tanti causa timoris ?
Excute virgineo conceptas pectore flammās,
Si potes, infelix. Si possem, sanior essem.
Sed gravat invitam nova vis. Aliudque cupido,
- 20 Mens aliud suadet. Video meliora proboque,
Deteriora sequor. Quid in hospite, regia virgo,
Ureris, et thalamos alieni concipis orbis ?
Haec quoque terra potest, quod ames, dare. Vivat,
an ille
Occidat, in dis est. Vivat tamen : idque precari
- 25 Vel sine amore licet. Quid enim commisit Iason ?
Quem, nisi crudelem, non tangat Iasonis aetas
Et genus et virtus ? quem non, ut cetera desint,
Ore movere potest ? Certe mea pectora movit.
At nisi opem tulero, taurorum adflabitur igne,
- 30 Concurretque suae segetis tellure creatis
Hostibus, aut avido dabitur fera praeda draconi.
Hoc ego si patiar, tum me de tigride natam,
Tum ferrum et scopulos gestare in corde fatebor.
Cur non et specto pereuntem, oculosque videndo
- 35 Consclero ? Cur non tauros exhortor in illum
Terrigenasque feros insopitumque draconem ?
Di meliora velint. Quamquam non ista precanda,
Sed facienda mihi. Prodamne ego regna parentis,
Atque ope nescio quis servabitur advena nostra,
- 40 Ut per me sospes sine me det linthea ventis,

- Virque sit alterius, poenae Medea relinquitur?
 Si facere hoc, aliamve potest praeponere nobis,
 Occidat ingratus. Sed non is vultus in illo,
 Non ea nobilitas animo est, ea gratia formae,
 45 Ut timeam fraudem meritique oblivia nostri.
 Et dabit ante fidem. Cogamque in foedera testes
 Esse deos. Quin tuta times! Accingere et omnem
 Pelle moram! Tibi se semper debebit Iason,
 Te face sollemni iunget sibi, perque Pelasgas
 50 Servatrix urbes matrum celebrabere turba.
 Ergo ego germanam fratremque patremque deosque
 Et natale solum, ventis ablata, relinquam?
 Nempe pater saevus, nempe est mea barbara tellus,
 Frater adhuc infans. Stant mecum vota sororis:
 55 Maximus intra me deus est. Non magna relinquam:
 Magna sequar: titulum servatae pubis Achivae,
 Notitiamque loci melioris, et oppida, quorum
 Hic quoque fama viget, cultusque artesque locorum;
 Quemque ego cum rebus, quas totus possidet orbis,
 60 Aesoniden mutasse velim, quo coniuge felix
 Et dis cara ferar et vertice sidera tangam.
 Quid, quod nescio qui mediis incurrere in undis
 Dicuntur montes, ratibusque inimica Charybdis
 Nunc sorbere fretum, nunc reddere, cinctaque saevis
 65 Scylla rapax canibus Siculo latrare profundo?
 Nempe tenens quod amo, gremioque in Iasonis haerens
 Per freta longa ferar. Nihil illum amplexa verebor;
 Aut, siquid metuam, metuam de coniuge solo.
 Coniugiumne putas, speciosaque nomina culpae
 70 Imponis, Medea, tuae? quin aspice, quantum
 Aggrediare nefas, et dum licet, effuge crimen.
 Dixit: et ante oculos rectum pietasque pudorque
 Constiterant, et victa dabat iam terga Cupido.

[In the sacred grove she meets the hero, who entreats her assistance in his dangerous undertakings, and, on the promise of this, enters into a solemn pledge of marriage.]

- Ibat ad antiquas Hecates Perseidos aras,
 75 Quas nemus umbrosum secretaque silva tegebat.
 Et iam fortis erat, pulsusque recesserat ardor :
 Cum videt Aesoniden, extinctaque flamma reluxit.
 Erubuere genae, totoque recanduit ore,
 Utque solet ventis alimenta adsumere, quaeque
 80 Parva sub inducta latuit scintilla favilla,
 Crescere et in veteres agitata resurgere vires,
 Sic iam lentus amor, iam quem languere putares,
 Ut vidit iuvenem, specie praesentis inarsit.
 Et casu solito formosior Aesone natus
 85 Illa luce fuit : posses ignoscere amanti.
 Spectat, et in vultu veluti tum denique viso
 Lumina fixa tenet, nec se mortalia demens
 Ora videre putat, nec se declinat ab illo.
 Ut vero coepitque loqui dextramqueprehendit
 90 Hospes, et auxilium submissa voce rogavit,
 Promisitque torum, lacrimis ait illa profusis :
 ‘ Quid faciam, video : nec me ignorantia veri
 Decipiet, sed amor. Servabere munere nostro :
 Servatus promissa dato.’ Per sacra triformis
 95 Ille deae, lucoque foret quod numen in illo,
 Perque patrem soceri cernentem cuncta futuri,
 Eventusque suos et tanta pericula iurat.
 Creditus accepit cantatas protinus herbas,
 Edidicitque usum, laetusque in tesca recessit.

[The first labor. Protected by Medea's magic, Jason yokes the brazen fire-breathing bulls, and plows the field of Mars.]

- 100 Postera depulerat stellas aurora micantes :

- Conveniunt populi sacrum Mavortis in arvum,
 Consistuntque iugis. Medio rex ipse resedit
 Agmine purpureus sceptroque insignis eburno.
 Ecce adamanteis vulcanum naribus efflant
 105 Aeripedes tauri, tactaeque vaporibus herbae
 Ardent. Utque solent pleni resonare camini,
 Aut ubi terrena silices fornace soluti
 Concipiunt ignem liquidarum aspergine aquarum;
 Pectora sic intus clausas volventia flammās
 110 Gutturaque usta sonant. Tamen illis Aesone natus
 Obvius it. Vertere truces venientis ad ora
 Terribiles vultus praefixaque cornua ferro,
 Pulvereumque solum pede pulsavere bisulco,
 Fumificisque locum mugitibus impleverunt.
 115 Deriguere metu Minyae. Subit ille, nec ignes
 Sentit anhelatos — tantum medicamina possunt —
 Pendulaque audaci mulcet palearia dextra,
 Suppositosque iugo pondus grave cogit aratri
 Ducere et insuetum ferro proscindere campum.

[The second labor. The hero now sows in the plowed field the dragon's teeth, which immediately spring up into a crop of armed giants. These attack Jason, but are turned against one another by a stone which he, taught by Medea, throws into their midst.]

- 120 Mirantur Colchi: Minyae clamoribus augent
 Adiciuntque animos. Galea tum sumit aëna
 Vipereos dentes, et aratos spargit in agros.
 Semina mollit humus valido praetincta veneno,
 Et crescunt fiuntque sati nova corpora dentes.
 125 Utque hominis speciem materna sumit in alvo,
 Perque suos intus numeros componitur infans,
 Nec nisi maturus communes exit in auras:
 Sic ubi visceribus gravidæ telluris imago

- Effecta est hominis, feto consurgit in arvo ;
 130 Quodque magis mirum est, simul edita concutit arma.
 Quos ubi viderunt praeacutae cuspidis hastas
 In caput Haemonii iuvenis torquere parantes,
 Demisere metu vultumque animumque Pelasgi.
 Ipsa quoque extimuit, quae tutum fecerat illum,
 135 Utque peti vidit iuvenem tot ab hostibus unum,
 Palluit et subito sine sanguine frigida sedit ;
 Neve parum valeant a se data gramina, carmen
 Auxiliare canit, secretasque advocat artes.
 Ille gravem medios silicem iaculatus in hostes
 140 A se depulsum Martem convertit in ipsos.
 Terrigenae pereunt per mutua vulnera fratres,
 Civilique cadunt acie. Gratantur Achivi,
 Victoremque tenent avidisque amplexibus haerent.
 Tu quoque victorem complecti, barbara, velles ;
 145 Obstitit incepto pudor. At complexa fuisses ;
 Sed te, ne faceres, tenuit reverentia famae.
 Quod licet, aspectu tacito laetaris, agisque
 Carminibus grates et dis auctoribus horum.

[The third labor. Jason now puts to sleep by Medea's drugs the ever-watchful dragon which guards the golden fleece ; he secures the prize, and returns to Greece with Medea as his bride.]

- Pervigilem superest herbis sopire draconem,
 150 Qui crista linguisque tribus praesignis et uncis
 Dentibus horrendus custos erat arboris aureae.
 Hunc postquam sparsit Lethaei gramine suci
 Verbaque ter dixit placidos facientia somnos,
 Quae mare turbatum, quae concita flumina sistunt,
 155 Somnus in ignotos oculos sibi venit, et auro
 Heros Aesonius potitur. Spolioque superbus
 Muneris auctorem secum, spolia altera, portans
 Victor Iolciacos tetigit cum coniuge portus.

[Jason, returned to Greece, entreats his wife to restore to youth his aged father Aeson, which she does by means of her magic arts.]

- Haemoniae matres pro natis dona receptis
 160 Grandaevique ferunt patres, congestaque flamma
 Tura liquefaciunt, inductaque cornibus aurum
 Victima vota litat. Sed abest gratantibus Aeson,
 Iam propior leto fessusque senilibus annis.
 Cum sic Aesonides : 'O cui debere salutem
 165 Confiteor, coniunx, quamquam mihi cuncta dedisti,
 Excessitque fidem meritorum summa tuorum :
 Si tamen hoc possunt, — quid enim non carmina
 possunt? —
 Deme meis annis, et demptos adde parenti.'
 Nec tenuit lacrimas. Mota est pietate rogantis,
 170 Dissimilemque animum subiit Aeeta relictus.
 Nec tamen adfectus tales confessa 'quod' inquit
 'Excidit ore tuo, coniunx, scelus? ergo ego cuiquam
 Posse tuae videor spatium transcribere vitae?
 Nec sinat hoc Hecate, nec tu petis aequa. Sed isto,
 175 Quod petis, experiar maius dare munus, Iason.
 Arte mea soceri longum temptabimus aevum,
 Non annis renovare tuis; modo diva triformis
 Adiuvet et praesens ingentibus adnuat ausis.'
 Tres aberant noctes, ut cornua tota coirent
 180 Efficerentque orbem. Postquam plenissima fulsit
 Ac solida terras spectavit imagine luna,
 Egreditur tectis vestes induta recinctas,
 Nuda pedem, nudos umeros infusa capillis,
 Fertque vagos mediae per muta silentia noctis
 185 Incomitata gradus. Homines volucresque ferasque
 Solverat alta quies: nullo cum murmure saepes,
 Immotaeque silent frondes; silet umidus aër:
 Sidera sola micant. Ad quae sua bracchia tendens

- Ter se convertit, ter sumptis flumine crinem
190 Inroravit aquis, ternisque ululatibus ora
Solvit, et in dura submisso poplite terra
'Nox' ait 'arcanis fidissima, quaeque diurnis
Aurea cum luna succeditis ignibus, astra,
Tuque triceps Hecate, quae coeptis conscia nostris
195 Adiutrixque venis, cantusque artesque magorum,
Quaeque magos, Tellus, pollentibus instruis herbis,
Auraeque et venti montesque amnesque lacusque,
Dique omnes nemorum, dique omnes noctis adeste:
Quorum ope, cum volui, ripis mirantibus amnes
200 In fontes rediere suos, concussaque sisto,
Stantia concutio cantu freta, nubila pello
Nubilaque induco, ventos abigoque vocoque,
Vipereas rumpo verbis et carmine fauces,
Vivaque saxa sua convulsaque robora terra
205 Et silvas moveo, iubeoque tremescere montes
Et mugire solum, manesque exire sepulcris.
Te quoque, Luna, traho, quamvis Temesaea labores
Aera tuos minuant: currus quoque carmine nostro
Pallet avi; pallet nostris Aurora venenis.
210 Vos mihi taurorum flammās hebetastis, et unco
Impatiens oneris collum pressistis aratro.
Vos serpentigenis in se fera bella dedistis,
Custodemque rudem somni sopistis, et aurum
Vindice decepto Graias misistis in urbes.
215 Nunc opus est sucis, per quos renovata senectus
In florem redeat, primosque reconligat annos.
Et dabit. Neque enim micuerunt sidera frustra,
Nec frustra volucrum tractus cervice draconum
Currus adest.' Aderat demissus ab aethere currus.
220 Quo simul ascendit, frenataque colla draconum
Permulsit, manibusque leves agitavit habenas,

- Sublimis rapitur, subiectaue Thessala Tempe
 Dispicit, et Threces regionibus applicat angues;
 Et quas Ossa tulit, quas altum Pelion herbas,
 225 Othrys quas Pindusque et Pindo maior Olympus,
 Perspicit, et placitas partim radice revellit,
 Partim succidit curvamine falcis aënae.
 Multa quoque Apidani placuerunt gramina ripis,
 Multa quoque Amphrysi; neque eras immunis, Enipeu;
 230 Nec non Penëus, nec non Spercheïdes undae
 Contribuere aliquid, iuncosaque litora Boebes.
 Carpsit et Euboïca vivax Anthedone gramen,
 Nondum mutato vulgatum corpore Glauci.
 Et iam nona dies curru pennisque draconum
 235 Nonaque nox omnes lustrantem viderat agros,
 Cum rediit. Neque erant tacti, nisi odore, dracones,
 Et tamen annosae pellem posuere senectae.
 Constitit adveniens citra limenque foresque,
 Et tantum caelo tegitur: refugitque viriles
 240 Contactus. Statuitque aras e caespite binas,
 Dexteriore Hecates, ast laeva parte Iuventae.
 Has ubi verbenis silvaeque incinxit agresti,
 Haud procul egesta scrobibus tellure duabus
 Sacra facit, cultrosque in guttura velleris atri
 245 Conicit, et patulas perfundit sanguine fossas.
 Tum super invergens liquidi carchesia bacchi
 Aeneaque invergens tepidi carchesia lactis
 Verba simul fudit, terrenaue numina civit,
 Umbrarumque rogat rapta cum coniuge regem,
 250 Ne properent artus anima fraudare senili.
 Quos ubi placavit precibusque et murmure longo,
 Aesonis effetum proferri corpus ad auras
 Iussit, et in plenos resolutum carmine somnos
 Exanimi similem stratis porrexit in herbis.

- 255 Hinc procul Aesoniden, procul hinc iubet ire ministros,
Et monet arcanis oculos remove profanos.
Diffugiunt iussi. Passis Medea capillis
Bacchantum ritu flagrantem circuit aras,
Multifidasque faces in fossa sanguinis atra
- 260 Tinguunt, et infectas geminis accendit in aris :
Terque senem flamma, ter aqua, ter sulphure lustrat.
Interea validum posito medicamen aëno
Fervet et exsultat spumisque tumentibus albet.
Illic Haemonia radices valle resectas
- 265 Seminaque floresque et sucos incoquit acres.
Adicit extremo lapides oriente petitos
Et quas Oceani refluxum mare lavit, harenas;
Addit et exceptas luna pernocte pruinas
Et strigis infames ipsis cum carnibus alas,
- 270 Inque virum soliti vultus mutare ferinos
Ambigui prosecta lupi; nec defuit illic
Squamea Cinyphii tenuis membrana chelydri
Vivacisque iecur cervi, quibus insuper addit
Ora caputque novem cornicis saecula passae.
- 275 His et mille aliis postquam sine nomine rebus
Propositum instruxit remorari Tartara munus,
Arenti ramo iam pridem mitis olivae
Omnia confudit summisque immiscuit ima.
Ecce vetus calido versatus stipes aëno
- 280 Fit viridis primo, nec longo tempore frondes
Induit, et subito gravidis oneratur olivis.
At quacumque cavo spumas eiecit aëno
Ignis, et in terram guttae cecidere calentes,
Vernat humus, floresque et mollia pabula surgunt.
- 285 Quae simul ac vidit, stricto Medea recludit
Ense senis iugulum, veteremque exire cruorem
Passa, replet sucis. Quos postquam combibit Aeson

Aut ore acceptos aut vulnere, barba comaeque
Canitie posita nigrum rapuere colorem.

²⁹⁰ Pulsa fugit macies, abeunt pallorque situsque,
Adiectoque cavae supplentur corpore rugae,
Membraque luxuriant. Aeson miratur et olim
Ante quater denos hunc se reminiscitur annos.

[Medea, desirous of obtaining vengeance upon Pelias, the uncle of Jason, for the wrongs which he had formerly inflicted upon his nephew, repairs to the palace of Pelias on the pretense of a quarrel with her husband. Here she relates to the daughters of the king how she had restored Aeson to youth, and in further proof of her magic power she changes an aged ram into a lamb by boiling him in a chaldron of herbs. The daughters of Pelias are so influenced by this that, at the instance of Medea, they slay their father and present the body to Medea, that she may fill it with her life-giving liquors. But Medea has filled her chaldron with unpotential herbs, and flees away to Corinth, leaving Pelias unrestored to youth or life (294-349). At Corinth she finds her husband Jason wedded to the daughter of Creon. She avenges herself for this wrong by burning up her rival in a magic wedding robe, which consumes not only the bride, but her father and his whole house. Then she slays her children in Jason's sight, and again fleeing in her magic chariot, goes to Athens, where she is married to Aegeus, the king. Here she is foiled in an attempt to poison Theseus, the king's new-found son, and is driven from the realm of Aegeus (350-424). A grand festival is held in honor of Theseus, and all his mighty deeds of valor are recounted (425-452).

But now Minos, king of Crete, declares war upon Athens to avenge the death of his son Androgeos, who had been slain, through the treachery of Aegeus, by the bull of Marathon. He seeks and obtains the alliance of many neighboring island princes; his suit is rejected, however, by Aeacus, king of the Myrmidons, on the ground of a close alliance already existing with the Athenians (453-489). Soon after Cephalus, an ambassador from Athens, is entertained at the court of Aeacus, where the monarch relates how his kingdom had been depopulated by a pestilence sent by Juno upon the island because it bore the name of her hated rival Aegina, and how at his prayer, Jove had turned a swarm of ants into men, and thus had repeopled his realm (490-660).

Cephalus in return relates adventures of his own, and the sad death of his wife, Procris. Aeacus now intrusts his two sons with bands of soldiers to Cephalus and the Athenian cause (661-865).]

BOOK VIII

[Minos, in the prosecution of the war, now invests Megara, where the aged Nisus is king. The siege for six months remains doubtful. During this time Scylla, the king's daughter, daily viewing the war from a high tower, conceives a passion for Minos, the hostile king. She longs to go to him, and even at the price of her country's liberty buy his favor. She is even willing at last to steal the purple lock from her father's head, upon the possession of which depends the king's life and the safety of his city. When night comes, the princess steals into her father's chamber, cuts off the fatal lock, and hastens out of the city to the camp of Minos; she reveals to him what she has done, begging only his love in return. The king, in righteous indignation, scorns the impious princess, and after securing his dominion over Megara, starts on his return to Crete. Scylla, from the shore, passionately upbraids him, and leaping into the sea succeeds in reaching the receding vessels. Here she is suddenly attacked by a swooping hawk, into which Nisus has been changed, and is herself changed on the instant into a lark (1-151).

The remainder of the story of Minos and the Athenians is very much condensed: how Minos, to conceal the shame of his house, has a labyrinth constructed by Daedalus the Athenian, in which is hidden the Minotaur; how to this monster a yearly tribute of youths and maidens, exacted from the Athenians, is presented; how Theseus, by the aid of Ariadne, the daughter of Minos, slays the Minotaur, and flees with the princess, but afterwards deserts her; how she is beloved by Bacchus and set as a constellation in the sky (152-182).

Daedalus, meanwhile, and his son Icarus, imprisoned in Crete, escape on wings constructed by the father. Icarus perishes through too ambitious flight, but Daedalus holds on his way and reaches Sicily.]

Daedalus interea Creten longumque perosus

Exsilium tactusque loci natalis amore,

185 Clausus erat pelago. 'Terras licet' inquit 'et undas

- Obstruat: at caelum certe patet. Ibimus illac.
 Omnia possideat, non possidet aëra Minos.
 Dixit, et ignotas animum dimittit in artes,
 Naturamque novat. Nam ponit in ordine pennas
 190 A minima coeptas, longam brevior sequenti,
 Ut clivo crevisse putes: sic rustica quondam
 Fistula disparibus paulatim surgit avenis.
 Tum lino medias et ceris adligat imas,
 Atque ita compositas parvo curvamine flectit,
 195 Ut veras imitetur aves. Puer Icarus una
 Stabat et, ignarus sua se tractare pericla,
 Ore renidenti modo quas vaga moverat aura,
 Captabat plumas, flavam modo pollice ceram
 Mollibat, lusuque suo mirabile patris
 200 Impediebat opus. Postquam manus ultima coeptis
 Imposita est, geminas opifex libravit in alas
 Ipse suum corpus, motaque pependit in aura.
 Instruit et natum, 'medio' que 'ut limite curras,
 Icare,' ait 'moneo, ne, si demissior ibis,
 205 Unda gravet pennas, si celsior, ignis adurat.
 Inter utrumque vola. Nec te spectare Boöten
 Aut Helicen iubeo strictumque Orionis ense:
 Me duce carpe viam.' Pariter praecepta volandi
 Tradit et ignotas umeris accommodat alas.
 210 Inter opus monitusque genae maduere seniles,
 Et patriae tremuere manus. Dedit oscula nato
 Non iterum repetenda suo, pennisque levatus
 Ante volat, comitique timet, velut ales, ab alto
 Quae teneram prolem produxit in aëra nido;
 215 Hortaturque sequi, damnosasque erudit artes,
 Et movet ipse suas et nati respicit alas.
 Hos aliquis tremula dum captat harundine pisces,
 Aut pastor baculo stivave innixus arator

- Vidit et obstipuit, quique aethera carpere possent,
220 Credidit esse deos. Et iam Iunonia laeva
Parte Samos fuerat Delosque Parosque relictæ,
Dextra Lebinthus erat fecundaque melle Calymne,
Cum puer audaci coepit gaudere volatu,
Deseruitque ducem caelique cupidine tractus
225 Altius egit iter. Rapidi vicinia solis
Mollit odoratas, pennarum vincula, ceras
Tabuerant cerae; nudos quatit ille lacertos,
Remigioque carens non ullas percipit auras,
Oraque caerulea patrium clamantia nomen
230 Excipiuntur aqua: quae nomen traxit ab illo.
At pater infelix, nec iam pater, 'Icare,' dixit,
'Icare,' dixit 'ubi es? qua te regione requiram?'
'Icare' dicebat, pennas aspexit in undis,
Devovitque suas artes, corpusque sepulcro
235 Condidit. Et tellus a nomine dicta sepulti.
Hunc miseri tumulo ponentem corpora nati
Garrula limoso prospexit ab elice perdix,
Et plausit pennis testataque gaudia cantu est:
Unica tunc volucris, nec visa prioribus annis,
240 Factaque nuper avis; longum tibi, Daedale, crimen
Namque huic tradiderat, fatorum ignara, docendam
Progeniem germana suam, natalibus actis
Bis puerum senis, animi ad praecepta capacis.
Ille etiam medio spinas in pisce notatas
245 Traxit in exemplum, ferroque incidit acuto
Perpetuos dentes et serrae repperit usum.
Primus et ex uno duo ferrea bracchia nodo
Vinxit, ut aequali spatio distantibus illis
Altera pars staret, pars altera duceret orbem.
250 Daedalus invidit, sacraque ex arce Minervae
Praecipitem misit, lapsum mentitus. At illum

Quae favet ingeniis, exceptit Pallas, avemque
 Reddidit, et medio velavit in aëre pennis.
 Sed vigor ingenii quondam velocis in alas
 255 Inque pedes abiit: nomen quod et ante, remansit.
 Non tamen haec alte volucris sua corpora tollit,
 Nec facit in ramis altoque cacumine nidos;
 Propter humum volitat, ponitque in saepibus ova,
 Antiquique memor metuit sublimia casus.

[Theseus, on the death of his father, now succeeds to the throne of Athens, and his fame fills the whole land. He is next summoned with all the great heroes of Greece to Aetolia to assist in the hunt of the Calydonian boar, which Diana, in punishment for the neglect of her worship by Oeneus, the king of Aetolia, had sent to ravage the country. Among the others comes Atalanta, the maiden huntress, who is the first to wound the boar. After many incidents, Meleager, the king's son, and leader in the chase, slays the boar, and cutting off his head presents it to Atalanta, on the ground that she has been the first to wound the beast. Meleager's two maternal uncles dispute this award, and in the quarrel are both slain by their nephew (260-444). Upon learning of this disaster to her brothers, Althaea, Meleager's mother, in grief and rage casts into the fire the brand upon the preservation of which the continuation of her son's life depends. There is a mighty struggle in Althaea's heart between maternal and sisterly affection. With the death of Meleager, the royal house of Aetolia falls in ruins, and Diana's vengeance is appeased (445-546).

Theseus, having borne his part in the Calydonian hunt, now directs his way to Athens, but is stopped on the way and entertained by the river god Achelouïs, who relates how in rage at a slight put upon his divinity he had turned five naiads into islands, and how Neptune had turned another nymph into a rock (547-610).

One of the guests here expresses his skepticism as to these metamorphoses, and even as to the very existence of the gods themselves. In reply old Lelex tells the beautiful story of Philemon and Baucis, who entertained Jupiter and Mercury unawares. These gods, pleased with the piety of the aged pair, after granting them many blessings in life, gave them a common death, and transformed them into trees.]

- Amnis ab his tacuit. Factum mirabile cunctos
Moverat. Inridet credentes, utque deorum
Spretor erat mentisque ferox Ixione natus,
'Ficta refers, nimiumque putas, Acheloë potentes
615 Esse deos,' dixit 'si dant adimuntque figuras.'
Obstipuere omnes, nec talia dicta probarunt;
Ante omnesque Lelex, animo maturus et aevo,
Sic ait: 'immensa est finemque potentia caeli
Non habet, et quicquid superi voluere, peractum est.
620 Quoque minus dubites, tiliae contermina quercus
Collibus est Phrygiis, modico circumdata muro:
Ipse locum vidi; nam me Pelopeia Pittheus
Misit in arva, suo quondam regnata parenti.
Haud procul hinc stagnum est, tellus habitabilis olim.
625 Nunc celebres mergis fulicisque palustribus undae.
Iuppiter huc specie mortali, cumque parente
Venit Atlantiades positis caducifer alis.
Mille domos adiere, locum requiemque petentes:
Mille domos clausere serae. Tamen una recepit,
630 Parva quidem, stipulis et canna tecta palustri:
Sed pia Baucis anus parilique aetate Philemon
Illa sunt annis iuncti iuvenalibus, illa
Consenuere casa; paupertatemque fatendo
Effecere levem nec iniqua mente ferendo.
635 Nec refert, dominos illic, famulosne requiras:
Tota domus duo sunt, idem parentque iubentque.
Ergo ubi caelicolae placitos tetigere penates,
Summissoque humiles intrarunt vertice postes,
Membra senex posito iussit relevare sedili,
640 Quo superiniecit textum rude sedula Baucis.
Inde foco tepidum cinerem dimovit et ignes
Suscitat hesternos foliisque et cortice sicco
Nutrit et ad flammam anima producit anili,

- Multifidasque faces ramaliaque arida tecto
645 Detulit et minuit, parvoque admovit aëno.
Quodque suus coniunx riguo conlegerat horto,
Truncat holus foliis. Furca levat ille bicorni
Sordida terga suis nigro pendentia tigno,
Servatoque diu resecat de tergo partem
650 Exiguam, sectamque domat ferventibus undis.
Interea medias fallunt sermonibus horas,
655 Concutiuntque torum de molli fluminis ulva
Impositum lecto, sponda pedibusque salignis.
Vestibus hunc velant, quas non nisi tempore festo
Sternere consuerant : sed et haec vilisque vetusque
Vestis erat, lecto non indignanda saligno.
660 Accubuere dei. Mensam succincta tremensque
Ponit anus. Mensae sed erat pes tertius impar :
Testa parem fecit. Quae postquam subdita clivum
Sustulit, aequatam mentae tersere virentes.
Ponitur hic bicolor sinceræ baca Minervæ,
665 Conditaque in liquida corna autumnalia faece,
Intibaque et radix et lactis massa coacti,
Ovaeque non acri leviter versata favilla,
Omnia fictilibus. Post hæc caelatus eodem
Sistitur argento crater fabricataque fago
670 Pocula, qua cava sunt, flaventibus inlita ceris.
Parva mora est, epulasque foci misere calentes,
Nec longæ rursus referuntur vina senectæ,
Dantque locum mensis paulum seducta secundis.
Hic nux, hic mixta est rugosis carica palmis
675 Prunaeque et in patulis redolentia mala canistris
Et de purpureis conlectae vitibus uvæ.
Candidus in medio favus est. Super omnia vultus
Accessere boni nec iners pauperque voluntas.
Interea totiens haustum cratera repleti

- 680 Sponte sua, per seque vident succrescere vina :
Attoniti novitate pavent, manibusque supinis
Concipiunt Baucisque preces timidusque Philemon,
Et veniam dapibus nullisque paratibus orant.
Unicus anser erat, minimae custodia villae,
- 685 Quem dis hospitibus domini mactare parabant.
Ille celer penna tardos aetate fatigat,
Eluditque diu, tandemque est visus ad ipsos
Confugisse deos. Superi vetuere necari :
“ Di ” que “ sumus, meritasque luet vicinia poenas
690 Impia ” dixerunt ; “ vobis immunibus huius
Esse mali dabitur. Modo vestra relinquit tecta
Ac nostros comitate gradus et in ardua montis
Ite simul.” Parent ambo, baculisque levati
Nituntur longo vestigia ponere clivo.
- 695 Tantum aberant summo, quantum semel ire sagitta
Missa potest : flexere oculos, et mersa palude
Cetera prospiciunt, tantum sua tecta manere.
Dumque ea mirantur, dum deflent fata suorum,
Illa vetus, dominis etiam casa parva duobus
- 700 Vertitur in templum : furcas subiere columnae,
Stramina flavescent aurataque tecta videntur,
Caelataeque fores, adopertaque marmore tellus.
Talia tum placido Saturnius edidit ore :
“ Dicite, iuste senex et femina coniuge iusto
- 705 Digna, quid optetis.” Cum Baucide pauca locutus,
Iudicium superis aperit commune Philemon :
“ Esse sacerdotes delubraque vestra tueri
Poscimus ; et quoniam concordēs egimus annos,
Auferat hora duos eadem, nec coniugis umquam
- 710 Busta meae videam, neu sim tumultandus ab illa.”
Vota fides sequitur. Templi tutela fuere,
Donec vita data est. Annis aevoque soluti

Ante gradus sacros cum starent forte locique
 Navarent curas, frondere Philemona Baucis,
 715 Baucida conspexit senior frondere Philemon.
 Iamque super geminos crescente cacumine vultus
 Mutua, dum licuit, reddebant dicta "vale" que
 "O coniunx" dixere simul, simul abdita texit
 Ora frutex. Ostendit adhuc Cibyrcus illic
 720 Incola de gemino vicinos corpore truncos.
 Haec mihi non vani, neque erat cur fallere vellent,
 Narravere senes. Equidem pendentia vidi
 Serta super ramos, ponensque recentia dixi
 "Cura pii dis sunt, et qui coluere coluntur."

[After the story of Philemon and Baucis, Acheloüs tells of the various changes of Proteus; of the impiety of Erisichthon, who scoffed at the worship of Ceres and cut down her sacred grove, for which the goddess had afflicted him with unappeasable hunger. Acheloüs then relates the various transformations of Erisichthon's daughter, and explains what forms he himself is able to assume. He ends his story with a groan at the memory of certain unhappy experiences of his own (725-884).]

Book IX

[Theseus asks Acheloüs to tell the cause of his grief. Thereupon the god relates his contest with Hercules, his rival for the hand of Deïanira, daughter of Oeneus, king of Aetolia. They long strive in their own proper shapes, but the advantage is with Hercules.]

Quae gemitus truncaequ deo Neptunius heros
 Causa rogat frontis. Cum sic Calydonius amnis
 Coepit, inornatos redimitus harundine crines:
 'Triste petis munus. Quis enim sua proelia victus
 5 Commemorare velit? Referam tamen ordine. Nec
 tam
 Turpe fuit vinci, quam contendisse decorum est;

- Magnaue dat nobis tantus solacia victor.
Nomine siqua suo tandem pervenit ad aures
Deranira tuas — quondam pulcherrima virgo
10 Multorumque fuit spes invidiosa procorum.
Cum quibus ut soceri domus est intrata petiti,
“ Accipe me generum,” dixi “ Parthaone nate : ”
Dixit et Alcides. Alii cessere duobus.
Ille Iovem socerum dare se, famamque laborum,
15 Et superata suae referebat iussa novercae.
Contra ego “ turpe deum mortali cedere : ” dixi —
Nondum erat ille deus — “ regem me cernis aquarum
Cursibus obliquis inter tua regna fluentum.
Nec gener externis hospes tibi missus ab oris,
20 Sed popularis ero et rerum pars una tuarum.
Tantum ne noceat, quod me nec regia Iuno
Odit, et omnis abest iussorum poena laborum.
Nam, quo te iactas, Alcmena nate, creatum,
Iuppiter aut falsus pater est, aut crimine verus.
25 Matris adulterio patrem petis. Elige, fictum
Esse Iovem, malis, an te per dedecus ortum.”
Talia dicentem iamdudum lumine torvo
Spectat, et accensae non fortiter imperat irae,
Verbaque tot reddit : “ Melior mihi dextera lingua.
30 Dummodo pugnando superem, tu vince loquendo,”
Congrediturque ferox. Puduit modo magna locutum
Cedere : reieci viridem de corpore vestem,
Bracchiaque opposui, tenuique a pectore varas
In statione manus et pugnae membra paravi.
35 Ille cavis hausto spargit me pulvere palmis,
Inque vicem fulvae tactu flavescit harenae.
Et modo cervicem, modo crura micantia captat,
Aut captare putes, omnique a parte lacescit.
Me mea defendit gravitas : frustraue petebar ;

- 40 Haud secus ac moles, magno quam murmure fluctus
 Oppugnant; manet illa, suoque est pondere tuta.
 Digredimur paulum, rursusque ad bella coimus,
 Inque gradu stetimus, certi non cedere; eratque
 Cum pede pes iunctus, totoque ego pectore pronus
 45 Et digitos digitis et frontem fronte premebam.
 Non aliter vidi fortes concurrere tauros,
 Cum pretium pugnae toto nitidissima saltu
 Expetitur coniunx: spectant armenta paventque
 Nescia, quem maneat tanti victoria regni.
- 50 Ter sine profectu voluit nitentia contra
 Reicere Alcides a se mea pectora: quarto
 Excutit amplexus, adductaque bracchia solvit,
 Impulsumque manu — certum est mihi vera fateri —
 Protinus avertit, tergoque onerosus inhaesit.
- 55 Siqua fides, — neque enim ficta mihi gloria voce
 Quaeritur — imposito pressus mihi monte videbar.
 Vix tamen inserui sudore fluentia multo
 Bracchia, vix solvi duros a pectore nexus.
 Instat anhelanti, prohibetque resumere vires,
- 60 Et cervice mea potitur. Tum denique tellus
 Pressa genu nostro est, et harenas ore momordi.

[Acheloüs now has recourse to magic, changing first into a snake then into a bull; but he is conquered in these disguises also.]

Inferior virtute, meas divertor ad artes,
 Elaborque viro longum formatus in anguem.
 Qui postquam flexos sinuavi corpus in orbes,
 65 Cumque fero movi linguam stridore bisulcam,
 Risit, et inludens nostras Tirynthius artes
 "Cunarum labor est angues superare mearum,"
 Dixit "et ut vincas alios, Acheloë, dracones,
 Pars quota Lernaeae serpens eris unus echidnae?



BONA COPIA WITH THE HORN OF ACHELOÛS
(From the Vatican Museum)

- 70 *Vulneribus fecunda suis erat illa, nec ullum
De centum numero caput est impune recisum,
Quin gemino cervix herede valentior esset.
Hanc ego ramosam natis e caede colubris
Crescentemque malo domui, domitamque reclusi.*
- 75 *Quid fore te credas, falsum qui versus in anguem
Arma aliena moves? Quem forma precaria celat? '
Dixerat, et summo digitorum vincula collo
Inicit: angebar, ceu guttura forcipe pressus,
Pollicibusque meas pugnabam evellere fauces.*
- 80 *Sic quoque devicto restabat tertia tauri
Forma trucis. Tauro mutatus membra rebello.
Induit ille toris a laeva parte lacertos,
Admissumque trahens sequitur, depressaque dura
Cornua figit humo, meque alta sternit harena.*
- 85 *Nec satis hoc fuerat: rigidum fera dextera cornu
Dum tenet, infregit, truncaque a fronte revellit.
Naides hoc, pomis et odoro flore repletum,
Sacrarunt; divesque meo Bona Copia cornu est.'*
- Dixerat: et nymphe ritu succincta Dianae,*
- 90 *Una ministrarum, fuis utrimque capillis,
Incessit totumque tulit praedivite cornu
Autumnum et mensas, felicia poma, secundas.
Lux subit; et primo feriente cacumina sole
Discedunt iuvenes. Neque enim, dum flumina pacem*
- 95 *Et placidos habeant lapsus, totaeque residant,
Opperiuntur, aquae. Vultus Acheloüs agrestes
Et lacerum cornu mediis caput abdidit undis.*

[The victorious Hercules journeys homeward with his bride. Coming to a swollen stream, he intrusts Deïanira to the Centaur Nessus to carry across the stream, while he himself precedes. Nessus proves false to his charge, and is shot by the poisoned arrows of Hercules. The dying centaur, plotting revenge, presents to Deïanira his tunic

died with his own life blood, which is now tainted with the Lernaean poison from the darts of Hercules. This tunic, he assures her, will have the power to recall her husband's affections should he ever prove faithless to her (98-133).

Now many years have passed, and Deianira hears a rumor that Hercules is smitten by the charms of Iole, a captive maiden. She believes the rumor, and, in a fit of jealousy, sends the poisoned tunic to her husband, who puts it on in the midst of a sacrifice of thanksgiving to Jove. As soon as the virulence of the poison is aroused by the heat, Hercules is seized with fearful sufferings.]

- Longa fuit medii mora temporis : actaque magni
 135 *Herculis implerant terras odiumque novercae.*
Victor ab Oechalia Cenaeo sacra parabat
Vota Iovi, cum fama loquax praecessit ad aures,
Deianira, tuas, quae veris addere falsa
Gaudet, et e minimo sua per mendacia crescit,
 140 *Amphitryoniaden Ioles ardore teneri.*
Credit amans, venerisque novae perterrita fama
Indulsit primo lacrimis, flendoque dolorem
Diffudit miseranda suum. Mox deinde 'quid autem
Flemus?' ait 'paelex lacrimis laetabitur istis.
 145 *Quae quoniam adveniet, properandum aliquidque*
novandum est,
Dum licet, et nondum thalamos tenet altera nostros.
Conquerar, an sileam? Repetam Calydonā, morerne?
Excedam tectis? an, si nihil amplius, obstem?
Quid si me, Meleagre, tuam memor esse sororem
 150 *Forte paro facinus, quantumque iniuria possit*
Femineusque dolor, iugulata paelice testor?'
Incursum animus varios habet. Omnibus illis
Praetulit imbutam Nesseo sanguine vestem
Mittere, quae vires defecto reddat amori.
 155 *Ignaroque Lichae, quid tradat, nescia, luctus*
Ipsa suos tradit. Blandisque miserrima verbis,

- Dona det illa viro, mandat. Caput inscius heros,
Induiturque umeris Lernaeae virus echidnae.
Tura dabat primis et verba precantia flammis,
160 Vinaque marmoreas patera fundebat in aras:
Incaluit vis illa mali, resolutaque flammis
Herculeos abiit late diffusa per artus.
Dum potuit, solita gemitum virtute repressit.
Victa malis postquam est patientia, reppulit aras,
165 Implevitque suis nemorosum vocibus Oeten.
Nec mora, letiferam conatur scindere vestem:
Qua trahitur, trahit illa cutem, foedumque relatu,
Aut haeret membris frustra temptata revelli,
Aut laceros artus et grandia detegit ossa.
170 Ipse cruor, gelido ceu quondam lamina candens
Tincta lacu, stridit coquiturque ardente veneno.
Nec modus est, sorbent avidae praecordia flammae,
Caeruleusque fluit toto de corpore sudor,
Ambustique sonant nervi, caecaque medullis
175 Tabe liquefactis tendens ad sidera palmas
'Cladibus,' exclamat 'Saturnia, pascere nostris:
Pascere, et hanc pestem specta, crudelis, ab alto,
Corque ferum satia. Vel si miserandus et hosti,
Hoc est, si tibi sum, diris cruciatibus aegram
180 Invisamque animam natamque laboribus aufer.
Mors mihi munus erit. Decet haec dare dona novercam
Ergo ego foedantem peregrino templa cruore
Busirin domui? saevoque alimenta parentis
Antaeo eripui? nec me pastoris Hiberi
185 Forma triplex, nec forma triplex tua, Cerbere, movit?
Vosne, manus, validi pressistis cornua tauri?
Vestrum opus Elis habet, vestrum Stymphalides undae,
Partheniunque nemus? vestra virtute relatus
Thermodontiaco caelatus balteus auro,

- 190 Pomaque ab insomni concustodita dracone?
 Nec mihi Centauri potuere resistere, nec mi
 Arcadiae vastator aper? nec profuit hydrae
 Crescere per damnum geminasque resumere vires?
 Quid, cum Thracis equos humano sanguine pingues
 195 Plenaque corporibus laceris praesepia vidi,
 Visaque deiecti, dominumque ipsosque peremi?
 His elisa iacet moles Nemeaea lacertis:
 Hac caelum cervice tuli. Defessa iubendo est
 Saeva Iovis coniunx: ego sum indefessus agendo.
 200 Sed nova pestis adest, cui nec virtute resisti
 Nec telis armisque potest. Pulmonibus errat
 Ignis edax imis, perque omnes pascitur artus.
 At valet Eurystheus! et sunt, qui credere possint
 Esse deos?' Dixit, perque altum saucius Oeten
 205 Haud aliter graditur, quam si venabula taurus
 Corpore fixa gerat, factique refugerit auctor.
 Saepe illum gemitus edentem, saepe frementem,
 Saepe retemptantem totas refringere vestes
 Sternentemque trabes irascentemque videres
 210 Montibus aut patrio tendentem bracchia caelo.

[Hercules, in his madness, hurls Lychas, the bearer of the fatal tunic, into the sea; the youth is changed into a rock (211-229).]

The apotheosis of Hercules. The hero builds a mighty pyre on Mount Oete, and, after consigning his bow and arrows to his friend Philoctetes, mounts the pyre and bids his friend apply the torch. Meanwhile, in a council of the gods, it is decided that the long-suffering hero shall be enrolled among their number and have a place in heaven. It is elsewhere related that Deianira hanged herself through remorse.]

At tu, Iovis inclita proles,

- 230 Arboribus caesis, quas ardua gesserat Oete,
 Inque pyram structis arcum pharetramque capacem
 Regnaque visuras iterum Troiana sagittas

- Ferre iubes Poeante satum, quo flamma ministro
Subdita. Dumque avidis comprehenditur ignibus agger,
235 Congeriem silvae Nemeaeo vellere summam
Sternis, et imposita clavae cervice recumbis,
Haud alio vultu, quam si conviva iaceres
Inter plena meri redimitus pocula sertis.
Iamque valens et in omne latus diffusa sonabat,
240 Securosque artus contemptoremque petebat
Flamma suum. Timuere dei pro vindice terrae.
Quos ita, sensit enim, laeto Saturnius ore
Iuppiter adloquitur: 'nostra est timor iste voluptas,
O superi, totoque libens mihi pectore grator,
245 Quod memoris populi dicor rectorque paterque
Et mea progenies vestro quoque tuta favore est.
Nam quamquam ipsius datur hoc immanibus actis,
Obligor ipse tamen. Sed enim, ne pectora vano
Fida metu paveant, Oetaeas spernite flammam!
250 Omnia qui vicit, vincet, quos cernitis, ignes;
Nec nisi materna vulcanum parte potentem
Sentiet. Aeternum est a me quod traxit, et expers
Atque immune necis, nullaque domabile flamma.
Idque ego defunctum terra caelestibus oris
255 Accipiam, cunctisque meum laetabile factum
Dis fore confido. Siquis tamen Hercule, siquis
Forte deo doliturus erit, data praemia nolet,
Sed meruisse dari sciet, invitusque probabit.'
Adsensere dei. Coniunx quoque regia visa est
260 Cetera non duro, duro tamen ultima vultu
Dicta tulisse Iovis, seque indoluisse notatam.
Interea quodcumque fuit populabile flammae,
Mulciber abstulerat: nec cognoscenda remansit
Herculis effigies, nec quicquam ab imagine ductum
265 Matris habet, tantumque Iovis vestigia servat.

Utque novus serpens posita cum pelle senecta
 Luxuriare solet, squamaque virere recenti :
 Sic ubi mortales Tirynthius exuit artus,
 Parte sui meliore viget, maiorque videri
 270 Coepit et augusta fieri gravitate verendus.
 Quem pater omnipotens inter cava nubila raptum
 Quadriiugo curru radiantibus intulit astris.

[Iole, by Hercules' command, had been espoused to Hyllus, the hero's eldest son. After the death of Hercules, his mother Alcmena relates to Iole the story of the birth of her great son, and of the hostility of Juno, who changed her servant maid Galanthis, because of her fidelity to her mistress, into a weasel (273-323). Iole then relates how the nymph Dryope was changed into a tree by the angry deities of the woods because she picked a twig from the sacred lotus tree (324-393). While they are lamenting these sad chances, Iolaus suddenly appears among them in renewed youth, which Hebe, the goddess of eternal youth, had bestowed upon him at the request of Hercules (394-417). Over this event a great clamor arises among the gods for a like favor for those mortals whom they love. But Jove forbids the gift of immortality to be given to any but those to whom the fates have decreed it. He cites Aeacus, Rhadamanthus, and Minos (418-438) as mortals whom he would if he could restore to youth. Now Minos, in the prime of his power, had driven Miletus forth from Crete, who fled to Asia and there founded the town that bears his name. Here Miletus had a son and a daughter, Caunus and Byblis. The latter, filled with an unnatural love for Caunus is, in her despair, converted by the nymphs into a fountain (439-665). This story suggests the wonder of Crete, the metamorphosis of the maiden Iphis into a youth, whose union with Ianthe was honored by the presence of Venus, Juno, and Hymen, the god of marriage (666-797).]

BOOK X

[Hymen proceeds from Crete to Thrace to solemnize the nuptials of Orpheus and Eurydice. But the unfortunate bride is stung by a serpent and dies. Orpheus seeks her in the land of shades with the help

of his lyre alone. By his sweet strains he wins the sympathy of all the spirit world, and even of the king and queen of Hades, who grant him his request that his wife return to earth with him, upon the one condition that he does not look back until he has regained the earth. This condition he fails to fulfill, and again Eurydice is lost to him.]

Inde per immensum croceo velatus amictu
Aethera digreditur, Ciconumque Hymenaeus ad oras
Tendit, et Orpheus nequiquam voce vocatur.

Adfuit ille quidem, sed nec sollemnia verba

5 Nec laetos vultus nec felix attulit omen.

Fax quoque, quam tenuit, lacrimoso stridula fumo

Usque fuit, nullosque invenit motibus ignes.

Exitus auspicio gravior. Nam nupta per herbas

Dum nova naiadum turba comitata vagatur,

10 Occidit in talum serpentis dente recepto.

Quam satis ad superas postquam Rhodopeius auras

Deflevit vates, ne non temptaret et umbras,

Ad Stygia Taenaria est ausus descendere porta :

Perque leves populos simulacraque functa sepulcro

15 Persephonen adiit inamoenaque regna tenentem

Umbrarum dominum. Pulsisque ad carmina nervis

Sic ait : ‘ O positi sub terra numina mundi,

In quem recidimus, quicquid mortale creamur :

Si licet, et falsi positis ambagibus oris

20 Vera loqui sinitis, non huc, ut opaca viderem

Tartara, descendi ; nec uti villosa colubris

Terna Medusaei vincirem guttura monstri.

Causa viae coniunx, in quam calcata venenum

Vipera diffudit, crescentesque abstulit annos.

25 Posse pati volui, nec me temptasse negabo :

Vicit Amor. Supera deus hic bene notus in ora est :

An sit et hic, dubito ; sed et hic tamen auguror esse,

Famaque si veteris non est mentita rapinae,

- Vos quoque iunxit amor. Per ego haec loca plena
timoris,
- 30 Per Chaos hoc ingens vastique silentia regni,
Eurydices, oro, properata retexite fata.
Omnia debentur vobis, paulumque morati
Serius aut citius sedem properamus ad unam.
Tendimus huc omnes, haec est domus ultima, vosque
- 35 Humani generis longissima regna tenetis.
Haec quoque, cum iustos matura peregerit annos,
Iuris erit vestri: pro munere poscimus usum.
Quod si fata negant veniam pro coniuge, certum est
Nolle redire mihi: leto gaudete duorum.'
- 40 Talia dicentem nervosque ad verba moventem
Exsanguis flebant animae: nec Tantalus undam
Captavit refugam, stupuitque Ixionis orbis,
Nec carpsere iecur volucres, urnisque vacarunt
Belides, inque tuo sedisti, Sisyphe, saxo.
- 45 Tunc primum lacrimis victarum carmine fama est
Eumenidum maduisse genas. Nec regia coniunx
Sustinet oranti, nec qui regit ima, negare:
Eurydicenque vocant. Umbras erat illa recentes
Inter, et incessit passu de vulnere tardo.
- 50 Hanc simul et legem Rhodopeus accipit Orpheus,
Ne flectat retro sua lumina, donec Avernas
Exierit valles; aut inrita dona futura.
Carpitur acclivis per muta silentia trames,
Arduus, obscurus, caligine densus opaca.
- 55 Nec procul afuerunt telluris margine summae:
Hic, ne deficeret, metuens, avidusque videndi,
Flexit amans oculos: et protinus illa relapsa est,
Brachiaque intendens prendique et prendere certus
Nil nisi cedentes infelix adripit auras.
- 60 Iamque iterum moriens non est de coniuge quicquam

Quæta suo : quid enim nisi se quereretur amatam ?
Supremumque vale, quod iam vix auribus ille
Acciperet, dixit, revolutaque rursus eodem est.

[In despair at his second loss, Orpheus now disdains all woman-kind and retires to the woody slopes of Rhodope and Haemus, where he consoles himself upon the lyre. To these sweet strains all the trees of the forest throng around him to listen. Among these is the cypress, into which had been changed the youth Cyparissus, who pined away with grief because he had accidentally killed a favorite stag (64-142). Orpheus, in protracted song, relates how the beautiful youth Hyacinthus, beloved by Apollo, was accidentally slain by that god during a game of quoits, and was changed by the grieving god into the flower that bears his name (143-219); how Venus changed the Cerastæ to oxen because of their desecration of the rites of hospitality (220-242); how Pygmalion, a celebrated artist, became enamored of a beautiful statue which he had made, and at his prayer Venus infused the breath of life into the ivory figure (243-297); how Venus herself was smitten with the charms of the beautiful youth Adonis, whom she warned against the savage wild beasts. For his entertainment she told him the story of the swift-footed maiden Atalanta, who put all her lovers to the test of a foot race with her, adding the condition that the unsuccessful competitors should be slain. The youth Hippomenes, by the use of the golden apples which Venus taught him, won the race, and so the maiden for his promised bride. These two, however, for polluting the sacred temple of Cybele, were changed by that goddess into lions, and tamed to draw her car. Adonis, unmindful of the warnings of Venus, attacked a savage wild boar, by which he was slain. The sorrowing goddess, in memory of him, caused the anemone to spring from his blood (503-739).]

BOOK XI

[As Orpheus thus sings to the enchanted woods, the Thracian women roving through the mountain in a bacchanalian revel espy him, and in their madness, calling him the despiser of their sex, tear him in pieces (1-66). Bacchus, offended by their wanton cruelty, changes them all into trees, and deserts their land. He selects for his favored haunts the mountains of Lydia. Here, pleased with the hospitality of

King Midas toward his foster father Silenus, the god promises to grant whatever boon Midas may ask (1-101).

The foolish king prays that all which he touches may turn to gold. Returning to his palace, he is delighted to find that his prayer has been granted, and only realizes that he has attained a curse instead of blessing when he attempts to eat and drink. In his despair he prays again to Bacchus, who bids him bathe in the head waters of the river Pactolus, and thus be free from the fatal gift.]



THE DRUNKEN SILENUS IN A PROCESSION OF BACCHANALS

(From a sarcophagus in the National Museum at Naples)

- Ille, male usurus donis, ait 'effice quicquid
 Corpore contigero fulvum vertatur in aurum.'
 Adnuat optatis, nocituraque munera solvit
 105 Liber, et indoluit, quod non meliora petisset.
 Laetus abit gaudetque malo Berecyntius heros:
 Pollicitique fidem tangendo singula temptat.
 Vixque sibi credens, non alta fronde virentem
 Ilice detraxit virgam: virga aurea facta est.
 110 Tollit humo saxum: saxum quoque palluit auro.
 Contigit et glaebam: contactu glaeba potenti
 Massa fit. Arentes Cereris decerpsit aristas:
 Aurea messis erat. Demptum tenet arbore pomum.
 Hesperidas donasse putes. Si postibus altis
 115 Admovit digitos, postes radiare videntur.
 Ille etiam liquidis palmas ubi laverat undis,
 Unda fluens palmis Danaën eludere posset.
 Vix spes ipse suas animo capit, aurea fingens
 Omnia. Gaudenti mensas posuere ministri

- 120 Exstructas dapibus nec tostae frugis egentes :
 Tum vero, sive ille sua Cerealia dextra
 Munera contigerat, Cerealia dona rigeabant ;
 Sive dapes avido convellere dente parabat,
 Lamina fulva dapes, admoto dente, premebat.
- 125 Miscuerat puris auctorem muneris undis :
 Fusile per rictus aurum fluitare videres.
 Attonitus novitate mali, divesque miserque,
 Effugere optat opes et quae modo voverat, odit.
 Copia nulla famem relevat ; sitis arida guttur
- 130 Urit, et invisio meritus torquetur ab auro.
 Ad caelumque manus et splendida braccia tollens
 'Da veniam, Lenaeae pater ! peccavimus ;' inquit
 'Sed miserere, precor, speciosoque eripe damno.'
 Mite deum numen, Bacchus peccasse fatentem
- 135 Restituit, factique fide data munera solvit.
 'Neve male optato maneat circumlitus auro,
 Vade' ait 'ad magnis vicinum Sardibus amnem,
 Perque iugum montis labentibus obvius undis
 Carpe viam, donec venias ad fluminis ortus ;
- 140 Spumigeroque tuum fonti, qua plurimus exit,
 Subde caput, corpusque simul, simul elue crimen.'
 Rex iussae succedit aquae. Vis aurea tinxit
 Flumen, et humano de corpore cessit in amnem.
 Nunc quoque iam veteris percepto semine venae
- 145 Arva rigent auro madidis pallentia glaebis.

[But Midas' foolish character remains unchanged. Being one of the judges at a contest of musical skill between Pan and Apollo, he takes the side of Pan. Apollo, in disgust, causes a pair of ass's ears to grow from Midas' head.]

Ille, perosus opes, silvas et rura colebat,
 Panaque montanis habitantem semper in antris.
 Pingue sed ingenium mansit ; nocituraque, ut ante,

- Rursus erant domino stolidae praecordia mentis.
150 Nam freta prospiciens late riget arduus alto
Tmolus in ascensu, clivoque extensus utroque
Sardibus hinc, illinc parvis finitur Hypaepis.
Pan ibi dum teneris iactat sua carmina nymphis
Et leve cerata modulatur harundine carmen,
155 Ausus Apollineos prae se contemnere cantus,
Iudice sub Tmolo certamen venit ad impar.
Monte suo senior iudex consedit, et aures
Liberat arboribus; quercu coma caerulea tantum
Cingitur, et pendent circum cava tempora glandes.
160 Isque deum pecoris spectans 'in iudice' dixit
'Nulla mora est.' Calamis agrestibus insonat ille:
Barbaricoque Midan — aderat nam forte canenti —
Carmine delenit. Post hunc sacer ora retorsit
Tmolus ad os Phoebi; vultum sua silva secuta est.
165 Ille caput flavum lauro Parnaside vinctus
Verrit humum Tyrio saturata murice palla:
Instrictamque fidem gemmis et dentibus Indis
Sustinet a laeva: tenuit manus altera plectrum.
Artificis status ipse fuit. Tum stamina docto
170 Pollice sollicitat, quorum dulcedine captus
Pana iubet Tmolus citharae submittere cannas.
Iudicium sanctique placet sententia montis
Omnibus. Arguitur tamen atque iniusta vocatur
Unius sermone Midae. Nec Delius aures
175 Humanam stolidas patitur retinere figuram:
Sed trahit in spatium, villisque albentibus implet,
Instabilesque imas facit et dat posse moveri.
Cetera sunt hominis: partem damnatur in unam,
Induiturque aures lente gradientis aselli.
180 Ille quidem celare cupit, turpique pudore
Tempora purpureis temptat velare tiaris.

- Sed solitus longos ferro resecare capillos
 Viderat hoc famulus. Qui cum nec prodere visum
 Dedecus auderet, cupiens efferre sub auras,
 185 Nec posset reticere tamen, secedit, humumque
 Effodit, et, domini quales aspexerit aures,
 Voce refert parva, terraeque immurmurat haustae;
 Indiciumque suae vocis tellure regesta
 Obruit, et scrobibus tacitus discedit opertis.
 190 Creber harundinibus tremulis ibi surgere lucus
 Coepit, et, ut primum pleno maturuit anno,
 Prodidit agricolam: leni nam motus ab austro
 Obruta verba refert, dominique coarguit aures.

[Apollo now goes to the neighborhood of the Hellespont, where he and Neptune engage to build the walls of Troy for King Leomedon for a certain reward. But when the work is done the king refuses to perform his part. For this, the land is deluged and a sea-monster is sent to ravage the country. The king has promised his daughter Hesione to the one who will rescue her from the monster, to whom she has been destined as an expiatory offering. She is rescued by Hercules, but the reward is again denied, and Hercules, with the assistance of the brothers Telamon and Peleus, sacks Troy in revenge. Hesione is given by the victorious hero to Telamon; for Peleus had already obtained the goddess Thetis for his bride (194-220).

This goddess had been assigned to Peleus as a reward for his virtuous life. After his pursuit of her through the many changes which she assumed in her endeavors to escape him, she finally yielded to his suit, and of this union was Achilles born (221-265).

But Peleus' happiness was not destined to continue. Having by accident slain his brother Phocus, he is driven from his native land. He comes first to Trachinia, where Ceyx and Alcyone rule. Ceyx relates how his brother Daedalion had been changed into a hawk while in the act of throwing himself from a cliff through grief at his daughter Chione's death. A wolf now ravages the herds of Ceyx, and the monster is, at the prayer of Peleus, changed into marble. Peleus comes next to Magnesia, where he is cleansed from the stain of his crime by Acastus (266-409).

Ceyx journeys by sea, against the urgent solicitation of Alcyone, to consult the oracle. During this voyage a terrible storm arises, and Ceyx is drowned. Juno, in pity for Alcyone, requires the god Somnus to send a dream to the queen which shall inform her of her husband's death. Accordingly, Morpheus, assuming the form of the dead Ceyx, presents himself before Alcyone, and reveals to her the disaster which has happened to her husband. The gods, pitying her grief, change both her and her husband to halcyons, the harbingers of calm weather (410-748).

An old man, seeing these birds in the air, is reminded of how Aesacus, a son of Priam, king of Troy, throwing himself into the sea because of his grief for his dead mistress, was changed into a cormorant (749-795).]

BOOK XII

[Priam mourns Aesacus as dead, and all his sons join his mourning except Paris. He, by his impious deed, has brought upon Troy the avenging wrath of all Greece; and even now the hostile fleet lies at Aulis ready to sail. But first the winds must be appeased by the sacrifice of Iphigenia.]

- Nescius adsumptis Priamus pater Aesacon alis
 Vivere, lugebat. Tumulo quoque nomen habenti
 Inferias dederat cum fratribus Hector inanes.
 Defuit officio Paridis praesentia tristi,
 5 Postmodo qui rapta longum cum coniuge bellum
 Attulit in patriam, coniurataeque sequuntur
 Mille rates gentisque simul commune Pelasgae.
 Nec dilata foret vindicta, nisi aequora saevi
 Invia fecissent venti, Boeotaque tellus
 10 Aulide piscosa puppes tenuisset ituras.
 Hic patrio de more Iovi cum sacra parassent,
 Ut vetus accensis incanduit ignibus ara,
 Serpere caeruleum Danaï videre draconem
 In platanum, coeptis quae stabat proxima sacris.
 15 Nidus erat volucrum bis quattuor arbore summa,

- Quas simul et matrem circum sua damna volentem
Corripuit serpens avidoque abscondidit ore.
Obstipuere omnes. At veri providus augur
Thestorides 'vincemus,' ait 'gaudete, Pelasgi.
20 Troia cadet; sed erit nostri mora longa laboris';
Atque novem volucres in belli digerit annos.
Ille, ut erat, virides amplexus in arbore ramos
Fit lapis; et superat serpentis imagine saxum.
Permanet Aoniis Nereus violentus in undis,
25 Bellaque non transfert; et sunt qui parcere Troiae
Neptunum credant, quia moenia fecerat urbi.
At non Thestorides. Nec enim nescitve tacetve,
Sanguine virgineo placandam virginis iram
Esse deae. Postquam pietatem publica causa,
30 Rexque patrem vicit, castumque datura cruorem
Flentibus ante aram stetit Iphigenia ministris,
Victa dea est, nubemque oculis obiecit, et inter
Officium turbamque sacri vocesque precantum
Supposita fertur mutasse Mycenida cerva.
35 Ergo ubi, qua decuit, lenita est caede Diana,
Et pariter Phoebes, pariter maris ira recessit,
Accipiunt ventos a tergo mille carinae,
Multaque perpressae Phrygia potiuntur harena.

[Straightway rumor spreads over the world the news of the intended attack upon Troy. The Trojans prepare their defense. Protesilaüs, the first Greek to land, is slain by Hector. In one of the many battles that ensue, Achilles engages with Cynus, the son of Neptune. Finding his foe invulnerable to spear and sword, Achilles at length succeeds in strangling him. The fallen hero is changed by Neptune into a swan (39-145). These events are succeeded by a truce, during which Achilles pays the feast which he had vowed for the death of Cynus. The chiefs discuss their various deeds of arms, and especially Cynus' fate. Nestor recalls the similar case of Caeneus, who, once a beautiful maiden, Caenis, had been ravished by Neptune, and had been at her

own request changed by the god into a man and made invulnerable (146-209). It was at this time that, at the marriage of Pirithoüs, king of the Lapithae, with Hippodamia, the famous contest of the centaurs with their hosts, the Lapithae occurred. Nestor, who also had been a guest at the marriage feast, now recites at great length the story of the bloody strife. The part of the invulnerable Caeneus in this fight was of especial interest. Many centaurs fell by his hands, but their spears and swords were ineffectual against him. He was finally overwhelmed by a mass of trees which they heaped upon him, and at the moment of his death he was changed into an eagle (210-535). As Nestor finishes his tale, Tlepolemus, the descendant of Hercules, chides the old man for omitting the deeds of his mighty ancestor. Nestor explains his personal reasons for animosity toward Hercules: how the latter had devastated his country and slain all of his brothers, one of whom, Periclymenus, Neptune had endowed with the power of assuming whatever shape he pleased. Assaulting Hercules in the form of an eagle, he was slain by the hero's dart (536-579).

At the close of Nestor's story, the Greeks withdraw to rest. Meanwhile, Neptune vows vengeance upon Achilles for the death of his son Cycnus. For nine years he remembers his vow, and at last, by the aid of Apollo, he secures its fulfillment through an arrow shot by Paris. The Greeks, after rendering the dead hero the due funeral honors, assemble to listen to the rival claims of Ajax and Ulysses for Achilles' armor.]

- 580 At deus aequoreas qui cuspidē temperat undas,
 In volucrem corpus nati Phaëthontida versum
 Mente dolet patria; saevumque perosus Achillem
 Exercet memores plus quam civiliter iras.
 Iamque fere tracto duo per quinquennia bello
 585 Talibus intonsum compellat Sminthea dictis:
 'O mihi de fratris longē gratissime natis,
 Inrita qui mecum posuisti moenia Troiae,
 Ecquid, ubi has iam iam casuras aspicias arces,
 Ingemis? aut ecquid tot defendentia muros
 590 Milia caesa doles? ecquid, ne persequar omnes,
 Hectoras umbra subit circum sua Pergama tracti,

Cum tamen ille ferox belloque cruentior ipso
 Vivit adhuc, operis nostri populator, Achilles?
 Det mihi se, faxo, triplici quid cuspide possim,
 595 Sentiât. At quoniam concurrere comminus hosti
 Non datur, occulta necopinum perde sagitta!
 Adnuît, atque animo pariter patruoque suoque
 Delius indulgens nebula velatus in agmen
 Pervenit Iliacum, mediaque in caede virorum
 600 Rara per ignotos spargentem cernit Achivos
 Tela Parin: fassusque deum, 'quid spicula perdis
 Sanguine plebis?' ait. 'Siqua est tibi cura tuorum,
 Vertere in Aeaciden, caesosque ulciscere fratres!'
 Dixit, et ostendens sternentem Troica ferro
 605 Corpora Peliden, arcus obvertit in illum,
 Certaue letifera direxit spicula dextra.
 Quod Priamus gaudere senex post Hectora posset,
 Hoc fuit. Ille igitur tantorum victor, Achille,
 Vinceris a timido Graiae raptore maritae!
 610 At si femineo fuerat tibi Marte cadendum,
 Thermodontiaca malles cecidisse bipenni.



A BATTLE WITH THE AMAZONS

(From a sarcophagus in the Vatican Museum)

- Iam timor ille Phrygum, decus et tutela Pelasgi
 Nominis, Aeacides, caput insuperabile bello,
 Arserat. Armarat deus idem, idemque cremarat.
 615 Iam cinis est; et de tam magno restat Achille
 Nescio quid, parvam quod non bene compleat urnam.
 At vivit totum quae gloria compleat orbem.
 Haec illi mensura viro respondet et hac est
 Par sibi Pelides, nec inania Tartara sentit.
 620 Ipse etiam, ut, cuius fuerit, cognoscere possis,
 Bella movet clipeus, deque armis arma feruntur.
 Non ea Tydides, non audet Oileos Ajax,
 Non minor Atrides, non bello maior et aevo
 Poscere, non alii. Solis Telamone creato
 625 Laërteque fuit tantae fiducia laudis.
 A se Tantalides onus invidiamque removit,
 Argolicosque duces mediis considerare castris
 Iussit et arbitrium litis traiecit in omnes.

BOOK XIII

[Ajax, with overweening boastfulness and unrestrained passion, lays claim to the armor. He bases his claim first upon his noble descent, being in the third generation from Jove; second, upon the fact that he is next of kin to the dead Achilles; and finally he compares the cowardly, underhanded dealings of his rival with his own brave deeds and warlike prowess.]

- Consedere duces et vulgi stante corona
 Surgit ad hos clipei dominus septemplicis Ajax;
 Utque erat impatiens irae, Sigeia toro
 Litora respexit classemque in litore vultu,
 5 Intendensque manus 'agimus, pro Iuppiter!' inquit
 'Ante rates causam, et mecum confertur Ulixes!
 At non Hectoreis dubitavit cedere flammis,

- Quas ego sustinui, quas hac a classe fugavi.
Tutius est igitur fictis contendere verbis,
10 Quam pugnare manu. Sed nec mihi dicere promptum,
Nec facere est isti: quantumque ego Marte feroci
Inque acie valeo, tantum valet iste loquendo.
Nec memoranda tamen vobis mea facta, Pelasgi,
Esse reor; vidistis enim. Sua narret Ulixes,
15 Quae sine teste gerit, quorum nox conscia sola est.
Praemia magna peti fateor: sed demit honorem
Aemulus: Aiaci non est tenuisse superbum,
Sit licet hoc ingens, quicquid speravit Ulixes.
Iste tulit pretium iam nunc temptaminis huius,
20 Quo cum victus erit, mecum certasse feretur.
Atque ego, si virtus in me dubitabilis esset,
Nobilitate potens essem; Telamone creatus,
Moenia qui forti Troiana sub Hercule cepit,
Litoraue intravit Pagasea Colcha carina.
25 Aeacus huic pater est, qui iura silentibus illic
Reddit, ubi Aeoliden saxum grave Sisyphon urguet.
Aeacon agnoscit summus prolemque fatetur
Iuppiter esse suam. Sic ab Iove tertius Ajax.
Nec tamen haec series in causam prosit, Achivi,
30 Si mihi cum magno non est communis Achille.
Frater erat; fraterna peto. Quid sanguine cretus
Sisyphio, furtisque et fraude simillimus illi,
Inserit Aeacidis alienae nomina gentis?
An quod in arma prior nulloque sub indice veni,
35 Arma neganda mihi? potiorque videbitur ille,
Ultima qui cepit, detractavitque furore
Militem ficto, donec sollertior isto
Sed sibi inutilior timidi commenta retexit
Naupliades animi, vitataque traxit in arma?
40 Optima num sumat, quia sumere noluit ulla?

- Nos inhonorati et donis patrue libus orbi,
Obtulimus quia nos ad prima pericula, simus?
Atque utinam aut verus furor ille, aut creditus esset.
Nec comes hic Phrygias umquam venisset ad arces
45 Hortator scelerum! non te, Pocantia proles,
Expositum Lemnos nostro cum crimine haberet:
Qui nunc, ut memorant, silvestribus abditus antris
Saxa moves gemitu, Laërtiadaeque precaris
Quae meruit, quae, si di sunt, non vana precaris.
50 Et nunc ille eadem nobis iuratus in arma,
Heu! pars una ducum, quo successore sagittae
Herculis utuntur, fractus morboque fameque
Velaturque aliturque avibus, volucresque petendo
Debita Troianis exercet spicula fati.
55 Ille tamen vivit, quia non comitavit Ulixen.
Mallet et infelix Palamedes esse relictus,
58 Quem male convicti nimium memor iste furoris
Prodere rem Danaam finxit, fictumque probavit
60 Crimen et ostendit, quod iam praefoderat, aurum.
Ergo aut exilio vires subduxit Achivis,
Aut nece. Sic pugnat, sic est metuendus Ulixes.
Qui licet eloquio fidum quoque Nestora vincat,
Haud tamen efficiet, desertum ut Nestora crimen
65 Esse rear nullum: qui cum imploraret Ulixen
Vulnere tardus equi fessusque senilibus annis,
Proditus a socio est. Non haec mihi crimina fingi
Scit bene Tydides, qui nomine saepe vocatum
Corripuit, trepidoque fugam exprobravit amico.
70 Aspiciunt oculis superi mortalia iustis:
En eget auxilio, qui non tulit; utque reliquit,
Sic linquendus erat: legem sibi dixerat ipse.
Conclamat socios. Adsum, videoque trementem
Pallentemque metu et trepidantem morte futura.

75 Opposui molem clipei texique iacentem,
Servavique animam — minimum est hoc laudis —
inertem.

Si perstas certare, locum redeamus in illum :
Redde hostem vulnusque tuum solitumque timorem,
Post clipeumque late, et mecum contende sub illo.

80 At postquam eripui, cui standi vulnera vires
Non dederant, nullo tardatus vulnere fugit.
Hector adest, secumque deos in proelia ducit :
Quaque ruit, non tu tantum terreris, Ulixé,
Sed fortes etiam : tantum trahit ille timoris.

85 Hunc ego sanguineae successu caedis ovantem
Eminus ingenti resupinum pondere fudi :
Hunc ego poscentem, cum quo concurreret, unus
Sustinui : sortemque meam vovistis, Achivi,
Et vestrae valueré preces. Si quaeritis huius

90 Fortunam pugnae, non sum superatus ab illo.
Ecce ferunt Troes ferrumque ignemque Iovemque
In Danaas classes. Ubi nunc facundus Ulixes ?
Nempe ego mille meo protexi pectore puppes,
Spem vestri reditus. Date tot pro navibus arma.

95 Quod si vera licet mihi dicere, quaeritur istis,
Quam mihi, maior honos, coniunctaque gloria nostra
est,

Atque Ajax armis, non Aiaci arma petuntur.
Conferat his Ithacus Rhesum imbellemque Dolona
Priamidenque Helenum rapta cum Pallade captum.

100 Luce nihil gestum, nihil est Diomede remoto.

Si semel ista datis meritis tam vilibus arma,
Dividite, et pars sit maior Diomedis in illis.

Quo tamen haec Ithaco, qui clam, qui semper inermis
Rem gerit et furtis incautum decipit hostem ?

105 Ipse nitor galeae claro radiantis ab auro

- Insidias prodet manifestabitque latentem.
 Sed neque Dulichius sub Achillis casside vertex
 Pondera tanta feret, nec non onerosa gravisque
 Pelias hasta potest imbellibus esse lacertis,
 110 Nec clipeus vasti concretus imagine mundi
 Conveniet timidae nataeque ad furta sinistrae.
 Debilitaturum quid te petis, improbe, munus?
 Quod tibi si populi donaverit error Achivi,
 Cur spolieris, erit, non cur metuaris ab hoste;
 115 Et fuga, qua sola cunctos, timidissime, vincis,
 Tarda futura tibi est gestamina tanta trahenti.
 Adde quod iste tuus, tam raro proelia passus,
 Integer est clipeus: nostro, qui tela ferendo
 Mille patet plagis, novus est successor habendus.
 120 Denique, quid verbis opus est? Spectemur agendo!
 Arma viri fortis medios mittantur in hostes:
 Inde iubete peti et referentem ornate relatis.'

[Ulysses next speaks, and with his well ordered words shows the superiority of reason and eloquence over brute force. He pleads that his gift of speech and shrewdness with which Ajax has taunted him may not be considered to his disadvantage, for by it he has often served the Greeks. By this he gave Achilles to the war.]

- Finierat Telamone satus; vulgique secutum
 Ultima murmur erat; donec Laërtius heros
 125 Astitit, atque oculos paulum tellure moratos
 Sustulit ad proceres, expectatoque resolvit
 Ora sono; neque abest facundis gratia dictis.
 'Si mea cum vestris valuissent vota, Pelasgi,
 Non foret ambiguus tanti certaminis heres,
 130 Tuque tuis armis, nos te poteremur, Achille.
 Quem quoniam non aequa mihi vobisque negarunt
 Fata,'—manuque simul veluti lacrimantia tersit
 Lumina—'quis magno melius succedat Achilli,

Quam per quem magnus Danaïs successit Achilles?
 135 Huic modo ne prosit, quod, uti est, hebes esse videtur;
 Neve mihi noceat, quod vobis semper, Achivi,
 Profuit ingenium: meaque haec facundia, siqua est,
 Quae nunc pro domino, pro vobis saepe locuta est,
 Invidia careat, bona nec sua quisque recuset.

[He contrasts his own descent with that of Ajax, and refutes the latter's claim to be next of kin to Achilles.]

140 Nam genus et proavos et quae non fecimus ipsi,
 Vix ea nostra voco. Sed enim quia rettulit Ajax
 Esse Iovis pronepos, nostri quoque sanguinis auctor
 Iuppiter est, totidemque gradus distamus ab illo.
 Nam mihi Laërtes pater est, Arcesius illi,
 145 Iuppiter huic; neque in his quisquam damnatus et exsul.
 Est quoque per matrem Cyllenius addita nobis
 Altera nobilitas. Deus est in utroque parente.
 Sed neque materno quod sum generosior ortu,
 Nec mihi quod pater est fraterni sanguinis insons,
 150 Proposita arma peto. Meritis expendite causam;
 Dummodo quod fratres Telamon Peleusque fuerunt
 Aiakis meritum non sit, nec sanguinis ordo,
 Sed virtutis honor spoliis quaeratur in istis.
 Aut si proximitas primusque requiritur heres,
 155 Est genitor Peleus, est Pyrrhus filius illi.
 Quis locus Aiaci? Phthiam haec Scyrumve ferantur
 Nec minus est isto Teucer patruelis Achilli.
 Num petit ille tamen, num si petat, auferat illa?

[Basing his argument upon desert, Ulysses claims as his own all the mighty deeds of Achilles, for it was he who sent that hero to the war.]

Ergo operum quoniam nudum certamen habetur,
 160 Plura quidem feci, quam quae comprehendere dictis

- In promptu mihi sit. Rerum tamen ordine ducar.
 Praescia venturi genetrix Nereïa leti
 Dissimulat cultu natum. Deceperat omnes,
 In quibus Aiace, sumptae fallacia vestis.
- 165 Arma ego femineis animum motura virilem
 Mercibus inserui. Neque adhuc proiecerat heros
 Virgineos habitus, cum parmam hastamque tenenti
 "Nate dea," dixi "tibi se peritura reservant
 Pergama. Quid dubitas ingentem evertere Troiam?"
- 170 Iniecique manum, fortemque ad fortia misi.
 Ergo opera illius mea sunt. Ego Telephon hasta
 Pugnanti domui, victum orantemque refeci.
 Quod Thebae cecidere, meum est. Me credite Lesbo 1,
 Me Tenedon Chrysenque et Cillan, Apollinis urbes,
- 175 Et Scyrum cepisse. Mea concussa putate
 Procubuisse solo Lyrnesia moenia dextra.
 Utque alios taceam, qui saevum perdere posset
 Hectora, nempe dedi. Per me iacet inclitus Hector.
 Illis haec armis, quibus est inventus Achilles,
- 180 Arma peto: vivo dederam, post fata reposco.

[It was by his arguments at Aulis that Agamemnon had been prevailed upon to yield to fate and sacrifice his daughter to appease the winds. He also was the chosen ambassador of the Greeks sent to the court of Priam to demand the restoration of Helen.]

- Ut dolor unius Danaos pervenit ad omnes,
 Aulidaque Euboicam complerunt mille carinae,
 Expectata diu, nulla aut contraria classi
 Flamina erant: duraeque iubent Agamemnona sortes
- 185 Immeritam saevae natam mactare Dianae.
 Denegat hoc genitor, divisque irascitur ipsis,
 Atque in rege tamen pater est. Ego mite parentis
 Ingenium verbis ad publica commoda verti.

- Nunc equidem fateor, fassoque ignoscat Atrides :
190 Difficilem tenui sub iniquo iudice causam.
Hunc tamen utilitas populi fraterque datique
Summa movet sceptri, laudem ut cum sanguine penset.
Mittor et ad matrem, quae non hortanda, sed astu
Decipienda fuit. Quo si Telamonius isset,
195 Orba suis essent etiam nunc lintea ventis.
Mittor et Iliacas audax orator ad arces,
Visaque et intrata est altae mihi curia Troiæ :
Plenaque adhuc erat illa viris. Interritus egi
Quam mihi mandarat communis Graecia causam,
200 Accusoque Parin praedamque Helenamque reposco,
Et moveo Priamum Priamoque Antenora iunctum.
At Paris et fratres et qui rapuere sub illo,
Vix tenuere manus — scis hoc, Menelaë! — nefandas :
Primaque lux nostri tecum fuit illa pericli.

[He recounts his service in restraining the Greeks at the time when they, Ajax included, would have returned home leaving Troy untaken ; also the daring deeds which, in company with Diomedes, he had done.]

- 205 Longa referre mora est quae consilioque manuque
Utiliter feci spatiosi tempore belli.
Post acies primas urbis se moenibus hostes
Continuere diu, nec aperti copia Martis
Ulla fuit : decimo demum pugnavimus anno.
210 Quid facis interea, qui nil, nisi proelia, nosti?
Quis tuus usus erat? Nam si mea facta requiris,
Hostibus insidior, fossas munimine cingo,
Consolor socios, ut longi taedia belli
Mente ferant placida : doceo, quo simus alendi
215 Armandique modo ; mittor, quo postulat usus.
Ecce Iovis monitu, deceptus imagine somni,
Rex iubet incepti curam dimittere belli.

- Ille potest auctore suam defendere vocem.
 Non sinat hoc Ajax, delendaque Pergama poscat,
 220 Quodque potest, pugnet. Cur non remoratur ituros?
 Cur non arma capit, dat, quod vaga turba sequatur?
 Non erat hoc nimium numquam nisi magna loquenti.
 Quid quod et ipse fugit? Vidi, puduitque videre,
 Cum tu terga dares inhonestaque vela parares.
 225 Nec mora, "quid facitis? Quae vos dementia" dixi
 "Concitat, O socii, captam dimittere Troiam?
 Quidve domum fertis decimo, nisi dedecus, anno?"
 Talibus atque aliis, in quae dolor ipse disertum
 Fecerat, aversos profuga de classe reduxi.
 230 Convocat Atrides socios terrore paventes:
 Nec Telamoniades etiam nunc hiscere quicquam
 Audet. At ausus erat reges incessere dictis
 Thersites, etiam per me haud impune, protervis.
 Erigor, et trepidos cives exhortor in hostem,
 235 Amissamque mea virtutem voce repono.
 Tempore ab hoc, quodcumque potest fecisse videri
 Fortiter iste, meum est, qui dantem terga retraxi.
 Denique de Danaïs quis te laudatve petitve?
 At sua Tydides mecum communicat acta,
 240 Me probat et socio semper confidit Ulixē.
 Est aliquid, de tot Graiorum milibus unum
 A Diomede legi: nec me sors ire iubebat.
 Sic tamen et spreto noctisque hostisque periculo
 Ausum eadem, quae nos, Phrygia de gente Dolona
 245 Interimo: non ante tamen, quam cuncta coëgi
 Prodere, et edidici, quid perfida Troia pararet.
 Omnia cognoram, nec, quod specularer, habebam,
 Et iam promissa poteram cum laude reverti.
 Haud contentus eo petii tentoria Rhesi,
 250 Inque suis ipsum castris comitesque peremi:

Atque ita captivo victor votisque potitus
 Ingredior curru laetos imitante triumphos.
 Cuius equos pretium pro nocte poposcerat hostis,
 Arma negate mihi. Fueritque benignior Ajax!

[His warlike deeds in open fight. It was he himself who rescued the body and armor of the fallen Achilles.]

- 255 Quid Lycii referam Sarpedonis agmina ferro
 Devastata meo? Cum multo sanguine fudi
 Coeranon Iphitiden et Alastoraque Chromiumque
 Alcandrumque Haliumque Noëmonaque Prytaninque,
 Exitioque dedi cum Chersidamante Thoona
 260 Et Charopem, fatisque immitibus Ennomon actum,
 Quique minus celebres nostra sub moenibus urbis
 Procubuere manu. Sunt et mihi vulnera, cives,
 Ipso pulchra loco: nec vanis credite verbis.
 Aspicite en!' vestemque manu diduxit et 'haec sunt
 265 Pectora semper' ait 'vestris exercita rebus.
 At nil impendit per tot Telamonius annos
 Sanguinis in-socios, et habet sine vulnere corpus.
 Quid tamen hoc refert, si se pro classe Pelasga
 Arma tulisse refert contra Troasque Iovemque?
 270 Confiteorque, tulit: neque enim benefacta maligne
 Detractare meum est. Sed ne communia solus
 Occupet, atque aliquem vobis quoque reddat honorem.
 Reppulit Actorides sub imagine tutus Achillis
 Troas ab arsuris cum defensore carinis.
 275 Ausum etiam Hectoreis solum concurrere telis
 Se putat, oblitus regisque ducumque meique,
 Nonus in officio, et praelatus munere sortis.
 Sed tamen eventus vestrae, fortissime, pugnae
 Quis fuit? Est Hector violatus vulnere nullo.
 280 Me miserum, quanto cogor meminisse dolore

Temporis illius, quo Graium murus, Achilles
 Procubuit! Nec me lacrimae luctusve timorve
 Tardarunt, quin corpus humo sublime referrem.
 His umeris, his, inquam, umeris ego corpus Achillis,
 285 Et simul arma tuli. Quae nunc quoque ferre laboro.
 Sunt mihi, quae valeant in talia pondera, vires.
 Est animus certe vestros sensurus honores.

[It would be a shame for Ajax to possess this heavenly armor, for he is too brutish and dull to appreciate its beauties.]

Scilicet idcirco pro gnato caerula mater
 Ambitiosa suo fuit, ut caelestia dona,
 290 Artis opus tantae, rudis et sine pectore miles
 Indueret? Neque enim clipei caelamina norit,
 Oceanum et terras cumque alto sidera caelo,
 Pleiadasque, Hyadasque, immunemque aequoris Arcton,
 Diversasque urbes, nitidumque Orionis ensem.
 295 Postulat ut capiat quae non intellegit arma.

[As to the taunt of Ajax that Ulysses had sought by strategy to avoid coming to the war, Achilles himself had done the same.]

Quid quod me duri fugientem munera belli
 Arguit incepto serum accessisse labori,
 Nec se magnanimo maledicere sentit Achilli?
 Si simulasse vocas crimen, simulavimus ambo.
 300 Si mora pro culpa est, ego sum maturior illo.
 Me pia detinuit coniunx, pia mater Achillem;
 Primaque sunt illis data tempora, cetera vobis.
 Haud timeo, si iam nequeo defendere, crimen
 Cum tanto commune viro. Deprensus Ulixis
 305 Ingenio tamen ille: at non Aiakis Ulixes.

[Not Ulysses alone but all the Greek chieftains are responsible for the fate of Palamedes and Philoctetes. Yet Philoctetes shall still be brought by Ulysses' wit to serve the Greeks at Troy, the same wit which

had learned of the Palladium and secured that aiding presence of the goddess for the Greeks.]

- Neve in me stolidae convicia fundere linguae
Admiremur eum, vobis quoque digna pudore
Obicit. An falso Palameden crimine turpe
Accusasse mihi, vobis damnassee decorum est?
- 310 Sed neque Naupliades facinus defendere tantum
Tamque patens valuit, nec vos audistis in illo
Crimina: vidistis, praestoque obiecta patebant.
Nec Poeantiaden quod habet Vulcania Lemnos,
Esse reus merui. Factum defendite vestrum;
- 315 Consensistis enim. Nec me suasisse negabo,
Ut se subtraheret bellicae viaeque labori,
Temptaretque feros requie lenire dolores.
Paruit, et vivit. Non haec sententia tantum
Fida, sed et felix; cum sit satis, esse fidelem.
- 320 Quem quoniam vates delenda ad Pergama poscunt,
Ne mandate mihi: melius Telamonius ibit,
Eloquioque virum morbis iraque furentem
Molliet. aut aliqua producet callidus arte.
Ante retro Simois fluet et sine frondibus Ide
- 325 Stabit, et auxilium promittet Achaia Troiae,
Quam, cessante meo pro vestris pectore rebus,
Aiace stolidi Danae solertia prosit.
Sis licet infestus sociis regique mihique,
Dure Philoctete; licet exsecrere, meumque
- 330 Devoveas sine fine caput, cupiasque dolenti
Me tibi forte dari, nostrumque haurire cruorem,
Utque tui mihi, sic fiat tibi copia nostri:
Te tamen aggrediar, mecumque reducere nitar.
Tamque tuis potiar. faveat Fortuna, sagittis,
- 335 Quam sum Dardanio, quem cepi, vate potitus;
Quam responsa deum Troianaque fata retexi;

- Quam rapui Phrygiae signum penetrale Minervae
 Hostibus e mediis. Et se mihi comparat Ajax?
 Nempe capi Troiam prohibebant fata sine illo.
 340 Fortis ubi est Ajax? Ubi sunt ingentia magni
 Verba viri? Cur hic metuis? Cur audet Ulixes
 Ire per excubias et se committere nocti,
 Perque feros enses non tantum moenia Troum,
 Verum etiam summas arces intrare suaque
 345 Eripere aede deam, raptamque adferre per hostes?
 Quae nisi fecissem, frustra Telamone creatus
 Gestasset laeva taurorum tergora septem.
 Illa nocte mihi Troiae victoria parta est:
 Pergama tunc vici, cum vinci posse coëgi.

[Yes, during the whole war, while the brawn and physical valor of Ajax had often gained renown (though many others had been as brave and strong as he), still it was the mind of Ulysses that had planned and counseled with the leader of the war, and it is mind that makes the worth of a man.]

- 350 Desine Tydiden vultuque et murmure nobis
 Ostentare meum. Pars est sua laudis in illo.
 Nec tu, cum socia clipeum pro classe tenebas,
 Solus eras. Tibi turba comes, mihi contigit unus.
 Qui nisi pugnacem sciret sapiente minorem
 355 Esse, nec indomitae deberi praemia dextrae,
 Ipse quoque haec peteret. Peteret moderatior Ajax,
 Eurypylosque ferox, claroque Andraemone natus;
 Nec minus Idomeneus, patriaque creatus eadem
 Meriones; peteret maioris frater Atridae:
 360 Quippe manu fortes nec sunt mihi Marte secundi,
 Consiliis cessere meis. Tibi dextera bello
 Utilis; ingenium est, quod eget moderamine nostro.
 Tu vires sine mente geris: mihi cura futuri.
 Tu pugnare potes: pugnandi tempora mecum

365 Eligit Atrides. Tu tantum corpore prodes,
Nos animo. Quantoque ratem qui temperat, anteit
Remigis officium, quanto dux milite maior,
Tantum ego te supero. Nec non in corpore nostro
Pectora sunt potiora manu; vigor omnis in illis.

[Ulysses makes a final appeal to the judges and ends his speech.]

370 At vos, o proceres, vigili date praemia vestro;
Proque tot annorum cura, quibus anxius egi,
Hunc titulum meritis pensandum reddite nostris.
Iam labor in fine est, obstantia fata removi,
Altaque posse capi faciendo Pergama, cepi.
375 Per spes nunc socias casuraque moenia Troum,
Perque deos oro, quos hosti nuper ademi,
Per siquid superest, quod sit sapienter agendum,
Siquid adhuc audax ex praecipitique petendum est,
Si Troiae fatis aliquid restare putatis,
380 Este mei memores! Aut si mihi non datis arma,
Huic date!' Et ostendit signum fatale Minervae.

[The armor is awarded to Ulysses, whereupon Ajax, in a frenzy of disappointment and rage, slays himself with his own sword. From his blood springs a purple flower (the hyacinth) whose petals commemorate the name of the fallen hero.]

Mota manus procerum est, et quid facundia posset,
Re patuit; fortisque viri tulit arma disertus.
Hectora qui solus, qui ferrum ignemque Iovemque
385 Sustinuit totiens, unam non sustinet iram:
Invictumque virum vincit dolor. Adripit ensem,
Et 'meus hic certe est. An et hunc sibi poscit Ulixes?
Hoc' ait 'utendum est in me mihi. Quique cruore
Saepe Phrygum maduit domini nunc caede madebit,
390 Ne quisquam Aiace[m] possit superare nisi Ajax.'
Dixit, et in pectus tum demum vulnera passum,

Qua patuit ferrum, letalem condidit ensem.
 Nec valere manus infixum educere telum :
 Expulit ipse cruor ; rubefactaque sanguine tellus
 395 Purpureum viridi genuit de caespite florem,
 Qui prius Oebalio fuerat de vulnere natus.
 Littera communis mediis pueroque viroque
 Inscripta est foliis, haec nominis, illa querellae.

[Then follow in rapid succession the final events of the Trojan war : Troy is taken, Priam slain, Astyanax dashed to pieces from the battlements, the Trojan dames enslaved. The victorious Greeks now sail away to Thrace, where they are delayed by adverse winds (399-428). Here the shade of Achilles appears and demands the sacrifice of the Trojan princess Polyxena upon his tomb. The Greeks consent, and Polyxena is prepared for sacrifice. She meets her fate with dauntless spirit, asking only that her body be respected and given over to her mother for burial.]

Est, ubi Troia fuit, Phrygiae contraria tellus
 430 Bistoniis habitata viris. Polymestoris illic
 Regia dives erat, cui te commisit alendum
 Clam, Polydore, pater, Phrygiisque removit ab armis ;
 Consilium sapiens, sceleris nisi praemia magnas
 Adiecisset opes, animi inritamen avari.
 435 Ut cecidit fortuna Phrygum, capit impius ensem
 Rex Thracum, iuguloque sui demisit alumni ;
 Et tamquam tolli cum corpore crimina possent,
 Exanimem scopulo subiectas misit in undas.
 Litore Threicio classem religarat Atrides,
 440 Dum mare pacatum, dum ventus amicier esset.
 Hic subito, quantus cum viveret esse solebat,
 Exit humo late rupta, similisque minanti
 Temporis illius vultum referebat Achilles,
 Quo ferus iniusto petiit Agamemnona ferro :
 445 'Immemores' que 'mei disceditis' inquit 'Achivi ?

Obrutaque est mecum virtutis gratia nostrae?

Ne facite! utque meum non sit sine honore sepul-
crum,

Placet Achilleos mactata Polyxena manes.'

Dixit: et, immiti sociis parentibus umbrae,

450 Rapta sinu matris, quam iam prope sola fovebat,

Fortis et infelix et plus quam femina virgo

Ducitur ad tumulum, diroque fit hostia busto.

Quae memor ipsa sui, postquam crudelibus aris

Admota est, sensitque sibi fera sacra parari,

455 Utque Neoptoleum stantem ferrumque tenentem

Inque suo vidit figentem lumina vultu,

'Utere iamdudum generoso sanguine!' dixit

'Nulla mora est. Quin tu iugulo vel pectore telum

Conde meo!' iugulumque simul pectusque retexit.

460 'Scilicet aut ulli servire Polyxena vellem?

Aut per tale sacrum numen placabitis ullum?

Mors tantum vellem matrem mea fallere posset.

Mater obest, minuitque necis mihi gaudia: quamvis

Non mea mors illi, verum sua vita tremenda est.

465 Vos modo, ne Stygios adeam non libera manes,

Este procul, si iusta peto, tactuque viriles

Virgineo removete manus. Acceptor illi,

Quisquis is est, quem caede mea placare paratis,

Liber erit sanguis. Siquos tamen ultima nostri

470 Verba movent oris, Priami vos filia regis,

Non captiva rogat, genetrici corpus inemptum

Reddite; neve auro redimat ius triste sepulcri,

Sed lacrimis. Tunc, cum poterat, redimebat et auro.

Dixerat. At populus lacrimas, quas illa tenebat,

475 Non tenet. Ipse etiam flens invitusque sacerdos

Praebita coniecto rupit praecordia ferro.

Illa, super terram defecto poplite labens,

Pertulit intrepidus ad fata novissima vultus.

Tunc quoque cura fuit partes velare tegendas,

480 Cum caderet, castique decus servare pudoris.

[The unhappy Hecuba, herself a slave to Ulysses, wildly laments her daughter's death, and the fate of Troy that continues to pursue herself alone. One comfort and stay alone remains to her, her son Polydorus, who had been sent by Priam for safe keeping, together with much treasure, to the king of Thrace. But now, as the hapless mother goes to the seashore to fetch water to bathe her dead daughter's wound, she sees the mangled corpse of Polydorus upon the shore; for the Thracian king had slain him to secure his treasure. Maddened beyond endurance by this last blow, Hecuba seeks the king and succeeds in tearing out his eyes. Changed to a dog, she flees, howling, madly away (481-575).

Though others mourned for Hecuba, Aurora was filled with grief of her own, for her son Memnon had been slain in battle by Achilles. She implores Jove in some way to honor her dead hero son. This the god consents to do, and changes the ashes of Memnon into a flock of birds that bear his name (576-622). Aeneas, after the fall of Troy, fleeing with his father and his son, touches at Thrace, and comes to Delos; here he is hospitably entertained by Anius, priest and king of the island. In answer to a question of Anchises, Anius relates how his daughters were transformed into doves. After an exchange of costly gifts the Trojans depart and come to Crete, thinking that this is their 'ancient mother' which the oracle at Delos had bidden them to seek. But pestilence again drives them to sea, upon which, after touching at the Strophades, Phaeacia, and Epirus, they come to the coast of Sicily, near the dangerous region of Scylla and Charybdis.

Scylla was once a beautiful nymph, beloved of many suitors. While she was boasting of this to her sister nymphs, Galatea mournfully relates in the following tale her own sad love story (623-749).

Galatea was the object of the Cyclops' love, but her heart was fixed upon the beautiful youth Acis, and so the giant's clumsy wooing was in vain. In a mad fit of jealousy the Cyclops hurls at Acis a huge jagged rock, which crushes him to the earth. The youth is changed into a river-god.]

750 'Acis erat Fauno nymphaque Symaethide cretus,

Magna quidem patrisque sui matrisque voluptas,
Nostra tamen maior. Nam me sibi iunxerat uni.
Pulcher et octonis iterum natalibus actis
Signarat dubia teneras lanugine malas.

755 Hunc ego, me Cyclops nulla cum fine petebat:
Nec, si quaesieris, odium Cyclopis, amorne
Acidis in nobis fuerit praesentior, edam:
Par utrumque fuit. Pro, quanta potentia regni
Est, Venus alma, tui! nempe ille immitis et ipsis
760 Horrendus silvis et visus ab hospite nullo
Impune, et magni cum dis contemptor Olympi,
Quid sit amor, sentit, validaque cupidine captus
Uritur, oblitus pecorum antrorumque suorum.
Iamque tibi formae, iamque est tibi cura placendi

765 Iam rigidos pectis rastris, Polypheme, capillos;
Iam libet hirsutam tibi falce recidere barbam,
Et spectare feros in aqua et componere vultus.
Caedis amor feritasque sitisque immensa cruoris
Cessant, et tutae veniuntque abeuntque carinae.

770 Telemus interea Siculam delatus ad Aetnen,
Telemus Eurymides, quem nulla fefellerat ales,
Terribilem Polyphemon adit, "lumen" que, "quod
unum

Fronte geris media, rapiet tibi" dixit "Ulixes."
Risit et "o vatum stolidissime, falleris," inquit
775 "Altera iam rapuit." Sic frustra vera monentem
Spernit, et aut gradiens ingenti litora passu
Degravat, aut fessus sub opaca revertitur antra.
Prominet in pontum cuneatus acumine longo
Collis; utrumque latus circumfluit aequoris unda
780 Huc ferus ascendit Cyclops, mediusque resedit;
Lanigeræ pecudes nullo ducente secutæ.
Cui postquam pinus, baculi quæ præbuit usum,

- Ante pedes posita est, antemnis apta ferendis,
Sumptaque harundinibus compacta est fistula centum,
785 Senserunt toti pastoria sibila montes,
Senserunt undae. Latitans ego rupe meique
Acidis in gremio residens procul auribus hausi
Talia dicta meis auditaque verba notavi:
"Candidior folio nivei, Galatea, ligustri,
790 Floridior pratis, longa procerior alno,
Splendidior vitro, tenero lascivior haedo,
Levior adsiduo detritis aequore conchis,
Solibus hibernis, aestiva gratior umbra,
Nobilior forma ac platano conspectior alta,
795 Lucidior glacie, matura dulcior uva,
Mollior et cygni plumis et lacte coacto,
Et, si non fugias, riguo formosior horto:
Saevior indomitis eadem Galatea iuvençis,
Durior annosa quercu, fallacior undis,
800 Lentior et salicis virgis et vitibus albis,
His immobilior scopulis, violentior amne,
Laudato pavone superbior, acrior igni,
Asperior tribulis, feta truculentior ursa,
Surdior aequoribus, calcato immitior hydro,
805 Et, quod praecipue vellem tibi demere possem,
Non tantum cervo claris latratibus acto,
Verum etiam ventis volucrique fugacior aura!
At bene si noris, pigeat fugisse, morasque
Ipsa tuas damnes et me retinere labores.
810 Sunt mihi, pars montis, vivo pendentia saxo
Antra, quibus nec sol medio sentitur in aestu,
Nec sentitur hiems. Sunt poma gravantia ramos;
Sunt auro similes longis in vitibus uvae,
Sunt et purpureae: tibi et has servamus et illas.
815 Ipsa tuis manibus silvestri nata sub umbra

- Mollia fraga leges, ipsa autumnalia corna
Prunaque, non solum nigro liventia suco,
Verum etiam generosa novasque imitantia ceras.
Nec tibi castaneae me coniuge, nec tibi deerunt
820 Arbutei fetus. Omnis tibi serviet arbor.
Hoc pecus omne meum est. Multae quoque vallibus
errant,
Multas silva tegit, multae stabulantur in antris.
Nec, si forte roges, possim tibi dicere, quot sint.
Pauperis est numerare pecus. De laudibus harum
825 Nil mihi credideris : praesens potes ipsa videre,
Ut vix circumeant distentum cruribus uber.
Sunt, fetura minor, tepidis in ovilibus agni;
Sunt quoque, par aetas, aliis in ovilibus haedi.
Lac mihi semper adest niveum. Pars inde bibenda
830 Servatur, partem liquefacta coagula durant.
Nec tibi deliciae faciles vulgataque tantum
Munera contingent, dammae leporesque caperque,
Parve columbarum, demptusve cacumine nidus :
Inveni geminos, qui tecum ludere possint,
835 Inter se similes, vix ut dignoscere possis,
Villosae catulos in summis montibus ursae :
Inveni et dixi ' dominae servabimus istos.'
Iam modo caeruleo nitidum caput exime ponto,
Iam, Galatea, veni, nec munera despice nostra.
840 Certe ego me novi, liquidaeque in imagine vidi
Nuper aquae ; placuitque mihi mea forma videnti.
Aspice, sim quantus. Non est hoc corpore maior
Iuppiter in caelo. Nam vos narrare soletis
Nescio quem regnare Iovem. Coma plurima torvos
845 Prominet in vultus, umerosque, ut lucus, obumbrat.
Nec mea quod rigidis horrent densissima saetis
Corpora, turpe puta. Turpis sine frondibus arbor :

- 848 Turpis equus, nisi colla iubae flaventia velent.
 850 Barba viros hirtaeque decent in corpore saetae.
 Unum est in media lumen mihi fronte, sed instar
 Ingentis clipei. Quid? Non haec omnia magno
 Sol videt e caelo? Soli tamen unicus orbis.
 Adde, quod in vestro genitor meus aequore regnat.
 855 Hunc tibi do socerum. Tantum miserere, precesque
 Supplicis exaudi: tibi enim succumbimus uni.
 Quique Iovem et caelum sperno et penetrabile fulmen,
 Nereï, te vereor. Tua fulmine saevior ira est.
 Atque ego contemptus essem patientior huius,
 860 Si fugeres omnes. Sed cur Cyclope repulso
 Acin amas, praefersque meis amplexibus Acin?
 Ille tamen placeatque sibi, placeatque licebit,
 Quod nollem, Galatea, tibi: modo copia detur!
 Sentiet esse mihi tanto pro corpore vires.
 865 Viscera viva traham, divulsaque membra per agros,
 Perque tuas spargam — sic se tibi misceat! — undas.
 Uror enim, laesusque exaestuat acrius ignis,
 Cumque suis videor translatam viribus Aetnam
 Pectore ferre meo. Nec tu, Galatea, moveris.”
 870 Talia nequiquam questus — nam cuncta videbam —
 Surgit, et ut taurus vacca furibundus adempta,
 Stare nequit, silvaeque et notis saltibus errat:
 Cum ferus ignaros nec quicquam tale timentes
 Me videt atque Acin, “video” que exclamat “et ista
 875 Ultima sit, faciam, Veneris concordia vestrae.”
 Tantaque vox, quantam Cyclops iratus habere
 Debuit, illa fuit. Clamore perhorruit Aetne.
 Ast ego vicino pavefacta sub aequore mergor,
 Terga fugae dederat conversa Symaethius heros:
 880 “Adfer opem, Galatea, precor, mihi! ferte parentes,”
 Dixerat “et vestris peritulum admittite regnis.”

Insequitur Cyclops, partemque e monte revulsam
 Mittit, et extremus quamvis pervenit ad illum,
 Angulus is molis totum tamen obruit Acin.
 885 At nos, quod solum fieri per fata licebat,
 Fecimus, ut vires adsumeret Acis avitas.
 Puniceus de mole cruor manabat, et intra
 Temporis exiguum rubor evanescere coepit,
 Fitque color primo turbati fluminis imbre,
 890 Purgaturque mora. Tum moles taetra dehiscit,
 Vivaque per rimas proceraque surgit harundo,
 Osque cavum saxi sonat exsultantibus undis :
 Miraque res, subito media tenus exstitit alvo
 Incinctus iuvenis flexis nova cornua cannis,
 895 Qui, nisi quod maior, quod toto caerulus ore,
 Acis erat. — Sed sic quoque erat tamen Acis, in amnem
 Versus ; et antiquum tenuerunt flumina nomen.'

[Thus ends the tale of Galatea. While sporting on the shore, the nymph Scylla was seen and loved by Glaucus, a sea-god, who but now had been a mortal fisherman. He relates to Scylla his wonderful metamorphosis through the eating of certain magic herbs (898-968).]

BOOK XIV

[Spurned by the nymph, Glaucus seeks out Circe and begs her aid. But Circe herself is enamored of Glaucus, and, confessing her love, is rejected by him. In revenge she, by her magic art, changes Scylla into a hideous monster, fixed upon the coast of Sicily (1-74). This dangerous spot, which had proved disastrous to the ships of Ulysses, the fleet of Aeneas escapes, who, continuing on his way, comes to Carthage, where he is hospitably received by Queen Dido. From Carthage he again proceeds to Sicily and thence to the island of Pithecusa, whose inhabitants had been changed into apes (75-100). Crossing to Cumae, Aeneas, under the guidance of the Sibyl, visits the shade of his father in Hades. On their return the Sibyl relates how Apollo, for love of her, had

promised to grant her wish, which was years of life in number equal to the grains in a heap of sand. This she had gained, but without continued youth (101-153). Aeneas next arrives at Caieta, where he meets Achemenides, the lost companion of Ulysses, who, at the request of Aeneas, tells of his adventures among the savage Cyclops before he was rescued (154-222). Macareus, another former companion of Ulysses, relates how he and his companions were changed into swine through the magic of Circe, but were restored to human shape at the request of Ulysses (223-319).

Macareus tells another tale that he had heard in Circe's Isle, how Picus, king of Latium, had loved and wedded the beautiful Canens, the daughter of Janus; how Picus, rejecting the advances of Circe, had been transformed by her into a woodpecker, and how Canens, in despair, had wasted away to a mere breath or voice (320-434).

Passing on from Caieta, Aeneas at last enters the Tiber, and Latinus, the king of Latium, bestows upon him the hand of his daughter Lavinia. This causes a struggle for supremacy between the Rutulians and Latinus, headed by Turnus, and the Trojans, headed by Aeneas. The latter appeals to Evander for aid, and the former to Diomedes, who had settled in Italy and become the son-in-law of Daunus. Diomedes recounts to the Rutulian ambassadors his adventures since the fall of Troy (435-526). Turnus sets fire to the fleet of Aeneas, but the burning ships are transformed into nymphs at the command of Cybele. Turnus is finally slain, and Aeneas is triumphant through the aid of Venus (527-580).

The wrath of Juno against Aeneas is now at length appeased, and Jove, in a council of the gods, decrees an apotheosis to Aeneas. He is accordingly removed from earth and ranked among the gods (581-608). Ascanius succeeds his father on the throne, and then follows a long line of Alban kings.

In those days there dwelt in Italy a beautiful wood-nymph, Pomona, who, devoted entirely to her fruits and flowers, rejected all advances of those who sought her love; until at last Vertumnus, the native god of seasons, wooed and won her. As a warning against the neglect of honest love, he tells to her the story of the maiden Anaxarete, who, for her contempt of Venus in the cruel rejection of her lover, Iphis, was changed to stone (609-771). Numitor finally succeeds to the Alban throne, is dispossessed by his brother Amulius, but restored by Romulus, who founds Rome, schemes for its settlement, establishes it in

power among the surrounding nations, and is finally translated to the skies by Mars, where he is enrolled among the gods under the name of Quirinus, while his wife Hersilia is also deified under the name of Hora (772-851).]

BOOK XV

[After the removal of Romulus from earth, Numa Pompilius was chosen king in his stead. The mind of this prince was turned toward the peaceful arts and the acquisition of knowledge. In pursuit of this he came to Crotona, on the coast of Bruttium. Here he eagerly imbibed the doctrines of the sage Pythagoras, who had removed from his native Samos and settled in Crotona (1-59). The first endeavor of this philosopher was to persuade men to renounce the use of flesh as food. In the golden age men ate only the fruits of the earth, and all animal life was sacred except that which was harmful to human interests. Gradually the greed of man invented causes of offense, until even the most inoffensive and helpful animals were slain for food under cover of sacrifice to the gods (60-142).

The philosopher longs to free his fellow-mortals from the fear of death. Death is not the fearful thing that popular belief would make it, but merely a transition from one life to another. All things change, but nothing dies. The soul is still the same, though housed in many changing forms of man and beast. And what is true of souls is true of all nature—all is in a state of ceaseless change.]

‘Et quoniam deus ora movet, sequar ora moventem
 Rite deum, Delphosque meos ipsumque recludam
 145 Aethera et augustae reserabo oracula mentis.
 Magna, nec ingeniis evestigata priorum,
 Quaeque diu latuere, canam. Iuvat ire per alta
 Astra; iuvat terris et inertis sede relictis
 Nube vehi, validique umeris insistere Atlantis,
 150 Palantesque homines passim ac rationis egentes
 Despectare procul, trepidosque obitumque timentes
 Sic exhortari, seriemque evolvere fati:
 O genus attonitum gelidae formidine mortis!

- Quid Styga, quid tenebras et nomina vana timetis,
155 Materiem vatum, falsique piacula mundi?
Corpora, sive rogos flamma, seu tabe vetustas
Abstulerit, mala posse pati non ulla putetis.
Morte carent animae; semperque priore relictæ
Sede novis domibus vivunt habitantque receptæ.
160 Ipse ego — nam memini — Troiani tempore belli
Panthoides Euphorbus eram, cui pectore quondam
Haesit in adverso gravis hasta minoris Atridae.
Cognovi clipeum, laevæ gestamina nostræ,
Nuper Abanteis templo Iunonis in Argis.
165 Omnia mutantur, nihil interit. Errat, et illinc
Huc venit, hinc illuc, et quoslibet occupat artus
Spiritus; eque feris humana in corpora transit,
Inque feras noster, nec tempore deperit ullo.
Utque novis facilis signatur cera figuris,
170 Nec manet ut fuerat, nec formas servat easdem,
Sed tamen ipsa eadem est; animam sic semper eandem
Esse, sed in varias doceo migrare figuras.
Ergo — nec pietas sit victa cupidine ventris —
Parcite, vaticinor, cognatas caede nefanda
175 Exturbare animas; nec sanguine sanguis alatur.
Et quoniam magno feror aequore plenaque ventis
Vela dedi: nihil est toto, quod perstet, in orbe.
Cuncta fluunt, omnisque vagans formatur imago.
Ipsa quoque adsiduo labuntur tempora motu,
180 Non secus ac flumen. Neque enim consistere flumen
Nec levis hora potest: sed ut unda impellitur unda,
Urgueturque eadem veniens urguetque priorem;
Tempora sic fugiunt pariter, pariterque sequuntur,
Et nova sunt semper. Nam quod fuit ante
relictum est,
185 Fitque quod haud fuerat, momentaque cuncta novantur.

- Cernis et emensas in lucem tendere noctes,
Et iubar hoc nitidum nigrae succedere nocti.
Nec color est idem caelo, cum lassa quiete
Cuncta iacent media, cumque albo Lucifer exit
190 Clarus equo ; rursusque alius, cum praevia luci
Tradendum Phoebo Pallantias inficit orbem.
Ipse dei clipeus terra cum tollitur ima
Mane rubet, terraque, rubet, cum conditur ima ;
Candidus in summo est, melior natura quod illic
195 Aetheris est, terraeque procul contagia fugit.
Nec par aut eadem nocturnae forma Dianae
Esse potest umquam. Semperque hodierna sequente,
Si crescit, minor est ; maior, si contrahit orbem.
Quid ? non in species succedere quattuor annum
200 Aspicias, aetatis peragentem imitamina nostrae ?
Nam tener et lactens puerique simillimus aevo
Vere novo est : tunc herba recens et roboris expers
Turget, et insolida est, et spe delectat agrestes.
Omnia tunc florent, florumque coloribus almus
205 Ludit ager, neque adhuc virtus in frondibus ulla est.
Transit in aetatem post ver robustior annus,
Fitque valens iuvenis : neque enim robustior aetas
Ulla, nec uberior, nec quae magis ardeat, ulla est.
Excipit autumnus, posito fervore iuventae
210 Maturus mitisque, inter iuvenemque senemque
Temperie medius ; sparsus quoque tempora canis.
Inde senilis hiems tremulo venit horrida passu,
Aut spoliata suos, aut, quos habet, alba capillos.
Nostra quoque ipsorum semper requieque sine ulia
215 Corpora vertuntur ; nec quod fuimusve sumusve,
Cras erimus. Fuit illa dies, qua semina tantum
Spesque hominum primae matris cubitavimus alvo.
221 Editus in lucem iacuit sine viribus infans :

- Mox quadrupes rituque tulit sua membra ferarum;
 Paulatimque tremens et nondum poplite firmo
 Constitit, adiutis aliquo conamine nervis;
 225 Inde valens veloxque fuit, spatiumque iuventae
 Transit, et emeritis medii quoque temporis annis
 Labitur occiduae per iter declive senectae.
 Subruit haec aevi demoliturque prioris
 Robora: fletque Milon senior, cum spectat inanes
 230 Illos, qui fuerant solidorum mole tororum
 Herculeis similes, fluidos pendere lacertos.
 Flet quoque, ut in speculo rugas aspexit aniles,
 Tyndaris, et secum, cur sit bis rapta, requirit.
 Tempus edax rerum, tuque, invidiosa vetustas,
 235 Omnia destruitis, vitiataque dentibus aevi
 Paulatim lenta consumitis omnia morte.

[All nature is derived from four primal elements, — earth, air, fire, and water; but these are constantly passing from one to another. The face of the earth is always changing. The sea encroaches upon the land and land upon the sea. The valleys are exalted, and the hills brought low; and rivers in their winding course make constant changes in the land. And not only so, but the waters of many streams have strange powers to change the character of those who drink them (237-341).

Many wonderful changes are told, as when bees spring by spontaneous generation from the entrails of a buried steer, wasps from the horse, the scorpion from the crab, and frogs from slime. Most strange also are the developments of insect and bird life (342-417).

This universal change extends to cities which grow to greatness, have their day and cease to be. Such were Troy, Mycenae, Sparta, Thebes; and Rome, though now in infancy, is destined both by fate and prophecy to pass on through all the changes of growth until the whole world shall be included in her sway (418-452).

Yes, all matter is in a state of flux, and souls are clothed now with form of man and now of beast. This thought should make all animal life sacred, save that which is itself destructive of life. Impious is it above all to expel the soul with the intention of eating the flesh that sheltered it.]

- Ne tamen oblitis ad metam tendere longe
Exspatiemur equis, caelum et quodcumque sub illo est,
455 Immutat formas, tellus et quicquid in illa est.
Nos quoque, pars mundi, quoniam non corpora solum,
Verum etiam volucres animae sumus, inque ferinas
Possumus ire domos pecudumque in corpora condi,
Corpora quae possint animas habuisse parentum
460 Aut fratrum aut aliquo iunctorum foedere nobis
Aut hominum certe, tuta esse et honesta sinamus,
Neve Thyesteis cumulemus viscera mensis.
Quam male consuescit, quam se parat ille cruori
Impius humano, vituli qui guttura ferro
465 Rumpit, et immotas praebet mugitibus aures!
Aut qui vagitus similes puerilibus haedum
Edentem iugulare potest: aut alite vesci,
Cui dedit ipse cibos! quantum est, quod desit in istis
Ad plenum facinus? quo transitus inde paratur?
470 Bos aret, aut mortem senioribus imputet annis:
Horriferum contra borean ovis arma ministret:
Ubera dent saturae manibus pressanda capellae.
Retia cum pedicis, laqueos, artesque dolosas
Tollite; nec volucrem viscata fallite virga,
475 Nec formidatis cervos inludite pennis,
Nec celate cibis uncis fallacibus hamos.
Perdite siqua nocent, verum haec quoque perdite
tantum;
Ora vacent epulis, alimentaue mitia carpant.'

[Those doctrines of Pythagoras Numa brought to Rome, and by his wise and mild sway established his people in religion and the peaceful arts. The good king died in time, mourned by all his people. But Egeria, his wife, was inconsolable, and withdrawing to the dense groves of Aricia she indulged her grief. Here Hippolytus appeared to her and strove to soothe her by the story of his own sad fate: how, though

guiltless, he had been accused to his father Theseus by his stepmother Phaedra of an attempt upon her honor; how he had been driven out from home loaded with his father's curses; how he had been slain by Neptune in answer to his father's prayer, and finally restored to life and made immortal by Diana, and set here in this wood as her sacred attendant under a new name (Virbius) and changed form (479-546).

But Egeria, uncomforted by another's woes, continues inconsolable, and is at last changed by Apollo into a fountain. This change the nymphs and Virbius view with as great astonishment as when Cipus, a Roman nobleman, returning from the chase, found horns sprouting forth from his forehead. On consulting the fates by sacrifice and augury, he was told that he was destined to be king of Rome should he again enter her gates. He convened the senate without the walls, told them the oracle, and begged them to destroy him in order to save the state. The grateful senate decreed that he should live in honor without the walls, and allotted him for his own a portion of the public lands (547-621).

A mighty plague once visited Rome, and a deputation from the senate was sent to consult the Delphic oracle. Here they were told that not Apollo but Apollo's son, Aesculapius, the god of the healing art, would save them. Repairing to Epidaurus, the seat of Aesculapius, they implored his aid. The god accompanied them to Rome in the form of a serpent, and the plague was stayed. From that time on divine honors were always paid in Rome to the god of the healing art (622-744).

Now the worship of Aesculapius was introduced from another land, but Caesar's worship sprung from his own city, Rome. When he had reached the acme of renown, and his enemies were plotting his destruction, Venus, foreseeing his fate, implored the gods to save her offspring. The gods were powerless to avert the fate of Caesar, yet they gave many warning omens of his approaching doom. But all in vain. The assassins succeeded in their bloody work, though Venus strove to wrap her hero in that veil of mist that had of old saved Paris and Aeneas from their foes. Now Jove, in order to console her, revealed to Venus the glorious fate that was in store for Caesar, and the still more glorious destiny of his successor, his adopted son. Thus comforted, the goddess flew to the earth and bore to heaven the soul of Caesar, where, a glittering comet with a glowing train, it illumined the sky.

Great though the father was, the son is destined to be greater



AESCULAPIUS
(From the Vatican Museum)

still. May all the gods who guard the destinies of Rome enlarge his sway, and may he long remain upon the earth to guide the Roman state.]

- 745 Hic tamen accessit delubris advena nostris :
Caesar in urbe sua deus est. Quem Marte togaque
Praecipuum non bella magis finita triumphis
Resque domi gestae properataque gloria rerum
In sidus vertere novum stellamque comantem,
750 Quam sua progenies. Neque enim de Caesaris actis
Ullum maius opus, quam quod pater exstitit huius.
Scilicet aequoreos plus est domuisse Britannos,
Perque papyriferi septemflua flumina Nili
Victrices egisse rates, Numidasque rebelles
755 Cinyphiumque Iubam Mithridateisque tumentem
Nominibus Pontum populo adiecisse Quirini,
Et multos meruisse, aliquos egisse triumphos,
Quam tantum genuisse virum? quo praeside rerum
Humano generi, superi, favistis abunde.
760 Ne foret hic igitur mortali semine cretus,
Ille deus faciendus erat. Quod ut aurea vidit
Aeneae genetrix, vidit quoque triste parari
Pontifici letum et coniurata arma moveri;
Palluit et cunctis, ut cuique erat obvia, divis
765 'Aspice,' dicebat 'quanta mihi mole parentur
Insidiae, quantaque caput cum fraude petatur,
Quod de Dardanio solum mihi restat Iulo.
Solane semper ero iustis exercita curis?
Quam modo Tydidæ Calydonia vulneret hasta,
770 Nunc male defensae confundant moenia Troiae:
Quae videam natum longis erroribus actum
Iactarique freto sedesque intrare silentum,
Bellaque cum Turno gerere, aut, si vera fatemur,
Cum Iunone magis? quid nunc antiqua recordor

- 775 Damna mei generis? timor hic meminisse priorum
Non sinit. In me acui sceleratos cernitis enses.
Quos prohibete, precor, facinusque repellite! neve
Caede sacerdotis flammās exstinguite Vestae.
Talia nequiquam toto Venus anxia caelo
- 780 Verba iacit; superosque movet. Qui rumpere
quamquam
Ferrea non possunt veterum decreta sororum,
Signa tamen luctus dant haud incerta futuri.
Arma ferunt inter nigras crepitantia nubes
Terribilesque tubas auditaque cornua caelo
- 785 Praemonuisse nefas. Solis quoque tristis imago
Lurida sollicitis praebebat lumina terris.
Saepe faces visae mediis ardere sub astris:
Saepe inter nimbos guttae cecidere cruentae:
Caerulus et vultum ferrugine Lucifer atra
- 790 Sparsus erat, sparsi lunares sanguine currus:
Tristia mille locis Stygius dedit omina bubo:
Mille locis lacrimavit ebur, cantusque feruntur
Auditī sanctis et verba minantia lucis.
Victima nulla litat, magnosque instare tumultus
- 795 Fibra monet, caesumque caput reperitur in extis.
Inque foro circumque domos et templa deorum
Nocturnos ululasse canes umbrasque silentium
Erravisse ferunt, motamque tremoribus urbem.
Non tamen insidias venturaque vincere fata
- 800 Praemonitus potuere deum: strictique feruntur
In templum gladii; neque enim locus ullus in urbe
Ad facinus diramque placet, nisi curia, caedem.
Tum vero Cytherea manu percussit utraque
Pectus, et Aeneaden molitur condere nube,
- 805 Qua prius infesto Paris est ereptus Atridae,
Et Diomedeos Aeneas fugerat enses.

- Talibus hanc genitor : ' sola insuperabile fatum,
 Nata, movere paras ? intres licet ipsa sororum
 Tecta trium ; cernes illic molimine vasto
 810 Ex aere et solido rerum tabularia ferro,
 Quae neque concussum caeli neque fulminis iram
 Nec metuunt ullas tuta atque aeterna ruinas.
 Invenies illic incisa adamante perenni
 Fata tui generis. Legi ipse animoque notavi
 815 Et referam, ne sis etiamnum ignara futuri.
 Hic sua complevit, pro quo, Cytherea, laboras,
 Tempora perfectis quos terrae debuit annis.
 Ut deus accedat caelo templisque locetur,
 Tu facies natusque suus ; qui nominis heres
 820 Impositum feret unus onus, caesique parentis
 Nos in bella suos fortissimus ultor habebit.
 Illius auspiciis obsessae moenia pacem
 Victa petent Mutinae ; Pharsalia sentiet illum,
 Emathiaque iterum madefient caede Philippi,
 825 Et magnum Siculis nomen superabitur undis :
 Romanique ducis coniunx Aegyptia taedae
 Non bene fisa cadet ; frustra erit illa minata
 Servitura suo Capitolia nostra Canopo.
 Quid tibi barbariam, gentes ab utroque iacentes
 830 Oceano numerem ? Quodcumque habitabile tellus
 Sustinet, huius erit : pontus quoque serviet illi.
 Pace data terris animum ad civilia vertet
 Iura suum, legesque feret iustissimus auctor :
 Exemploque suo mores reget, inque futuri
 835 Temporis aetatem venturorumque nepotum
 Prospiciens prolem sancta de coniuge natam
 Ferre simul nomenque suum curasque iubebit,
 Nec nisi cum senior Pylios aequaverit annos,
 Aetherias sedes cognataque sidera tanget.

- 840 Hanc animam interea caeso de corpore raptam
 Fac iubar, ut semper Capitolia nostra forumque
 Divus ab excelsa prospectet Iulius aede.
 Vix ea fatus erat, media cum sede senatus
 Constitit alma Venus, nulli cernenda, suique
- 845 Caesaris eripuit membris nec in aëra solvi
 Passa recentem animam caelestibus intulit astris.
 Dumque tulit, lumen capere atque ignescere sensit,
 Emisitque sinu. Luna volat altius illa,
 Flammiferumque trahens spatioso limite crinem
- 850 Stella micat: natique videns benefacta fatetur
 Esse suis maiora, et vinci gaudet ab illo.
 Hic sua praeferri quamquam vetat acta paternis,
 Libera fama tamen nullisque obnoxia iussis
 Invitum praefert, unaque in parte repugnat.
- 855 Sic magni cedit titulis Agamemnonis Atreus;
 Aegea sic Theseus, sic Pelea vincit Achilles.
 Denique, ut exemplis ipsos aequantibus utar,
 Sic et Saturnus minor est Iove. Iuppiter arces
 Temperat aetherias et mundi regna triformis;
- 860 Terra sub Augusto. Pater est et rector uterque.
 Di, precor, Aeneae comites, quibus ensis et ignis
 Cesserunt, dique Indigetes, genitorque Quirine
 Urbis, et invicti genitor Gradive Quirini,
 Vestaque Caesareos inter sacrata penates,
- 865 Et cum Caesarea tu, Phoebe domestice, Vesta,
 Quique tenes altus Tarpeias Iuppiter aedes,
 Quosque alios vati fas appellare piumque est:
 Tarda sit illa dies et nostro senior aevo,
 Qua caput Augustum, quem temperat, orbe relicto
- 870 Accedat caelo faveatque precantibus absens.

[And now the poet's work is done, a work which no destructive agency can mar. Though death may claim his body, still it cannot

touch his nobler part, his fame, for this shall live forever on the lips of men.]

Iamque opus exegi, quod nec Iovis ira nec ignis
Nec poterit ferrum nec edax abolere vetustas.
Cum volet, illa dies, quae nil nisi corporis huius
Ius habet, incerti spatium mihi finiat aevi:

875 Parte tamen meliore mei super alta perennis
Astra ferar, nomenque erit indelebile nostrum.
Quaque patet domitis Romana potentia terris,
Ore legar populi, perque omnia saecula fama,
Siquid habent veri vatum praesagia, vivam.



THE CALYDONIAN HUNT

(From a sarcophagus in the Capitoline Museum)

See Met. VIII, 260-444, p. 154

TRISTIA

AND

EPISTULAE EX PONTO

[There remains the poetic product of the third period of our author's life, the nine years spent in exile on the dreary shores of the Euxine Sea, far removed from everything that had been a source of joyous inspiration to him in his former life.

Here was no gay capitol with its constant round of pleasures to stimulate his poetic fancy; no circle of literary friends to call forth his best endeavors by their admiring applause, and sing his latest songs about the streets; no soft Italian skies and rich country scenery of wood and hill and ruin to provide that background and atmosphere of beauty so necessary to a poet of Ovid's luxurious temperament. Instead, he found a rude colonial town almost without the pale of civilization, inhabited by churlish barbarians, subject to constant alarms of war from more savage tribes without; he found a treeless, dreary land with frowning skies and bleak winds almost the year around.

It would be surprising if such an absolute change of environment did not produce a corresponding change in the character of Ovid's poetry during this period; if he who wrote so frankly of the joys of his youth should not now record the sorrows of his age. And this we find to be the case. The two important works of this period are five books of short poems in the elegiac measure, appropriately entitled *Tristia*, and four books of letters in the same measure, which are named *Ex Ponto*, from the place of writing. These two works are alike as to subject-matter, spirit and form of expression. They are both books of letters written from the poet's place of banishment to friends at Rome, fondly recalling former joys and complaining of present hardships. Both give vivid descriptions of the poet's surroundings and every-day life, and both abound in frantic appeals from Ovid to his friends at Rome that they use their good offices with the Emperor to soothe his anger and

secure the exiled man's return, or at least a mitigation of his hard sentence.

The chief difference between these two works is that in the first the names of the friends to whom the letters are addressed are withheld, while in the second the names are given; this for the reason that, during the first part of the poet's banishment, when the anger of the Emperor was fresh, his friends feared to be involved in his misfortunes. But this fear seems to have disappeared by the end of the third year of his exile.

In one of the early numbers of the *Tristia* (I, III) the poet gives us a vivid and very human description of his last sad night at Rome, before parting forever from all that he held dear.]

- Cum subit illius tristissima noctis imago,
 Qua mihi supremum tempus in urbe fuit,
 Cum repeto noctem, qua tot mihi cara reliqui,
 Labitur ex oculis nunc quoque gutta meis.
 5 Iam prope lux aderat, qua me discedere Caesar
 Finibus extremæ iusserat Ausoniae.
 Nec spatium fuerat, nec mens satis apta parandi
 Torpuerant longa pectora nostra mora.
 Non mihi servorum, comites non cura legendi,
 10 Non aptae profugo vestis opisve fuit.
 Non aliter stupui, quam qui Iovis ignibus ictus
 Vivit et est vitæ nescius ipse suae.
 Ut tamen hanc animi nubem dolor ipse removit,
 Et tandem sensus convalere mei,
 15 Adloquor extremum maestos abiturus amicos,
 Qui modo de multis unus et alter erant.
 Uxor amans flentem flens acrius ipsa tenebat,
 Imbre per indignas usque cadente genas.
 Nata procul Libycis aberat diversa sub oris,
 20 Nec poterat fati certior esse mei.
 Quocumque aspiceres, luctus gemitusque sonaban.,
 Formaue non taciti funeris intus erat.

- Femina virque meo, pueri quoque funere maerent,
 Inque domo lacrimas angulus omnis habet :
 25 Si licet exemplis in parvis grandibus uti,
 Haec facies Troiae, cum caperetur, erat.
 Iamque quiescebant voces hominumque canumque,
 Lunaque nocturnos alta regebat equos.
 Hanc ego suspiciens et ab hac Capitolia cernens,
 30 Quae nostro frustra iuncta fuere lari,
 ‘ Numina vicinis habitantia sedibus,’ inquam
 ‘ Iamque oculis numquam templa videnda meis,
 Dique relinquendi, quos urbs habet alta Quirini,
 Este salutati tempus in omne mihi !
 35 Et quamquam sero clipeum post vulnera sumo,
 Attamen hanc odiis exonerate fugam,
 Caelestique viro, quis me deceperit error,
 Dicite, pro culpa ne scelus esse putet,
 Ut quod vos scitis, poenae quoque sentiat auctor :
 40 Placato possum non miser esse deo.’
 Hac prece adoravi superos ego, pluribus uxor,
 Singultu medios impediens sonos.
 Illa etiam ante lares passis astrata capillis
 Contigit extinctos ore tremante focos,
 45 Multaque in adversos effudit verba penates
 Pro deplorato non valitura viro.
 Iamque morae spatium nox praecipitata negabat,
 Versaque ab axe suo Parrhasis Arctos erat.
 Quid facerem ? Blando patriae retinebar amore :
 50 Ultima sed iussae nox erat illa fugae.
 A ! Quotiens aliquo dixi properante ‘ Quid urgues ?
 Vel quo festinas ire, vel unde, vide ! ’
 A ! Quotiens certam me sum mentitus habere
 Horam, propositae quae foret apta viae.
 55 Ter limen tetigi, ter sum revocatus, et ipse

- Indulgens animo pes mihi tardus erat.
Saepe vale dicto rursus sum multa locutus,
Et quasi discedens oscula summa dedi.
Saepe eadem mandata dedi meque ipse fefelli,
60 Respiciens oculis pignora cara meis.
Denique 'Quid propero? Scythia est, quo mittimur,'
inquam
'Roma relinquenda est. Utraque iusta mora est.
Uxor in aeternum vivo mihi viva negatur,
Et domus et fidae dulcia membra domus,
65 Quosque ego dilexi fraterno more sodales;
O mihi Thesea pectora iuncta fide!
Dum licet, amplectar. Numquam fortasse licebit
Amplius; in lucro est quae datur hora mihi.'
Nec mora, sermonis verba imperfecta relinquo,
70 Complectens animo proxima quaeque meo.
Dum loquor et flemus, caelo nitidissimus alto,
Stella gravis nobis, Lucifer ortus erat.
Dividor haud aliter, quam si mea membra relinquam,
Et pars abrumpi corpore visa suo est.
75 Sic doluit Mettus tunc, cum in contraria versos
Ultiores habuit prodicionis equos.
Tum vero exoritur clamor gemitusque meorum,
Et feriunt maestae pectora nuda manus.
Tum vero coniunx, umeris abeuntis inhaerens,
80 Miscuit haec lacrimis tristia verba meis:
'Non potes avelli. Simul hinc, simul ibimus' inquit:
'Te sequar et coniunx exsulis exsul ero.
Et mihi facta via est, et me capit ultima tellus:
Accedam profugae sarcina parva rati.
85 Te iubet a patria discedere Caesaris ira,
Me pietas. Pietas haec mihi Caesar erit.'
Talia temptabat, sicut temptaverat ante,

Vixque dedit victas utilitate manus.
 Egredior, sive illud erat sine funere ferri,
 90 Squalidus immissis hirta per ora comis.
 Illa dolore amens tenebris narratur obortis
 Semianimis media procubuisse domo,
 Utque resurrexit foedatis pulvere turpi
 Crinibus et gelida membra levavit humo,
 95 Se modo, desertos modo complorasse penates,
 Nomen et erepti saepe vocasse viri,
 Nec gemuisse minus, quam si nataeque meumque
 Vidisset structos corpus habere rogos,
 Et voluisse mori, moriendo ponere sensus,
 100 Respectuque tamen non periisse mei.
 Vivat! Et absentem — quoniam sic fata tulerunt —
 Vivat ut auxilio sublevet usque suo.

[The following letter to his wife (*Tristia*, III. III) is even more sad than usual, for it is written from the poet's sick chamber. He pathetically describes the utter loneliness of his life, with no friend near to lighten the tedium of the slowly moving days; while every delicacy of food and care that should sustain him in his sickness is lacking. He looks forward to his death, and hopes that his wife will grieve for him and rescue his bones at least from the exile's lot.]

Haec mea, si casu miraris, epistula quare
 Alterius digitis scripta sit: aeger eram.
 Aeger in extremis ignoti partibus orbis,
 Incertusque meae paene salutis eram.
 5 Quem mihi nunc animum dira regione iacenti
 Inter Sauromatas esse Getasque putes?
 Nec caelum patior, nec aquis adsuevimus istis,
 Terraque nescio quo non placet ipsa modo.
 Non domus apta satis, non hic cibus utilis aegro,
 10 Nullus, Apollinea qui levet arte malum,
 Non qui soletur, non qui labentia tarde

- Tempora narrando fallat, amicus adest.
Lassus in extremis iaceo populisque locisque,
Et subit adfecto nunc mihi, quicquid abest.
15 Omnia cum subeant, vincis tamen omnia, coniunx,
Et plus in nostro pectore parte tenes.
Te loquor absentem, te vox mea nominat unam;
Nulla venit sine te nox mihi, nulla dies.
Quin etiam sic me dicunt aliena locutum,
20 Ut foret amenti nomen in ore tuum.
Si iam deficiam, suppressaque lingua palato
Vix instillato restituenda mero,
Nuntiet huc aliquis dominam venisse, resurgam,
Spesque tui nobis causa vigoris erit.
25 Ergo ego sum dubius vitae, tu forsitan istic
Iucundum nostri nescia tempus agis?
Non agis; adfirmo. Liquet hoc, carissima, nobis,
Tempus agi sine me non nisi triste tibi.
Si tamen implevit mea sors, quos debuit, annos,
30 Et mihi vivendi tam cito finis adest,
Quantum erat, o magni, morituro parcere, divi,
Ut saltem patria contumularer humo?
Vel poena in tempus mortis dilata fuisset,
Vel praecepisset mors properata fugam.
35 Integer hanc potui nuper bene reddere lucem;
Exsul ut occiderem, nunc mihi vita data est.
Tam procul ignotis igitur moriemur in oris,
Et fient ipso tristia fata loco;
Nec mea consueto languescent corpora lecto,
40 Depositum nec me qui fleat, ullus erit;
Nec dominae lacrimis in nostra cadentibus ora
Accedent animae tempora parva meae;
Nec mandata dabo, nec cum clamore supremo
Labentes oculos condet amica manus,

- 45 Sed sine funeribus caput hoc, sine honore sepulcri
 Indeploratum barbara terra teget !
 Ecquid, ubi audieris, tota turbabere mente,
 Et feries pavida pectora fida manu ?
 Ecquid, in has frustra tendens tua bracchia partes,
 50 Clamabis miseri nomen inane viri ?
 Parce tamen lacerare genas, nec scinde capillos :
 Non tibi nunc primum, lux mea, raptus ero.
 Cum patriam amisi, tunc me periisse putato.
 Et prior et gravior mors fuit illa mihi.
 55 Nunc, si forte potes, — sed non potes, optima
 coniunx —
 Finitis gaude tot mihi morte malis.
 Quod potes, extenua forti mala corde ferendo,
 Ad quae iam pridem non rude pectus habes.
 Atque utinam pereant animae cum corpore nostrae.
 60 Effugiatque avidos pars mihi nulla rogos.
 Nam si morte carens vacua volat altus in aura
 Spiritus, et Samii sunt rata dicta senis,
 Inter Sarmaticas Romana vagabitur umbras,
 Perque feros manes hospita semper erit ;
 65 Ossa tamen facito parva referantur in urna :
 Sic ego non etiam mortuus exsul ero.
 Non vetat hoc quisquam : fratrem Thebana peremptum
 Supposuit tumulo rege vetante soror.
 Atque ea cum foliis et amomi pulvere misce,
 70 Inque suburbano condita pone solo ;
 Quosque legat versus oculo properante viator,
 Grandibus in tituli marmore caede notis :
 HIC EGO QUI IACEO TENERORUM LUSOR AMORUM
 INGENIO PERII NASO POETA MEO :
 75 AT TIBI QUI TRANSIS NE SIT GRAVE QUISSQUIS AMASTI
 DICERE NASONIS MOLLITER OSSA CUBENT.

Hoc satis in titulo est. Etenim maiora libelli
 Et diuturna magis sunt monumenta mihi,
 Quos ego confido, quamvis nocuere, daturos
 80 Nomen et auctori tempora longa suo.
 Tu tamen extincto feralia munera semper
 Deque tuis lacrimis umida sorta dato.
 Quamvis in cineres corpus mutaverit ignis,
 Sentiet officium maesta favilla pium.
 85 Scribere plura libet. Sed vox mihi fessa loquendo
 Dictandi vires siccaque lingua negat.
 Accipe supremo dictum mihi forsitan ore,
 Quod, tibi qui mittit, non habet ipse, vale !

[Ovid's gratitude to those friends at Rome who stood by him in his troubles, and their unwillingness to be named in his letters lest they also be involved, are well illustrated in the following selection (V, ix).]

O tua si sineres in nostris nomina poni
 Carminibus, positus quam mihi saepe fores !
 Te canerem solum, meriti memor, inque libellis
 Crevisset sine te pagina nulla meis.
 5 Quid tibi deberem, tota sciretur in urbe,
 Exsul in amissa si tamen urbe legor.
 Te praesens mitem nosset, te serior aetas,
 Scripta vetustatem si modo nostra ferunt,
 Nec tibi cessaret doctus bene dicere lector.
 10 Hic te servato vate maneret honor.
 Caesaris est primum munus, quod ducimus auras ;
 Gratia post magnos est tibi habenda deos.
 Ille dedit vitam ; tu, quam dedit ille, tueris,
 Et facis accepto munere posse frui.
 15 Cumque perhorruerit casus pars maxima nostros,
 Pars etiam credi pertimuisse velit,
 Naufragiumque meum tumulo spectarit ab alto,

- Nec dederit nanti per freta saeva manum,
 Seminecem Stygia revocasti solus ab unda.
- 20 Hoc quoque, quod memores possumus esse, tuum est.
 Di tibi se tribuant cum Caesare semper amicos :
 Non potuit votum plenius esse meum.
 Haec meus argutis, si tu paterere, libellis
 Poneret in multa luce videnda labor ;
- 25 Nunc quoque se, quamvis est iussa quiescere, quin te
 Nominet invitum, vix mea Musa tenet.
 Utque canem pavidæ nactum vestigia cervæ
 Latrantem frustra copula dura tenet ;
 Utque fores nondum reserati carceris acer
- 30 Nunc pede, nunc ipsa fronte lacessit equus,
 Sic mea lege data vincta atque inclusa Thalia
 Per titulum vetiti nominis ire cupit.
 Ne tamen officio memoris laedaris amici,
 Parebo iussis — parce timere — tuis.
- 35 At non parerem, si non meminisse putares.
 Hoc quod non prohibet vox tua, gratus ero.
 Dumque — quod o breve sit ! — lumen vitale videbo,
 Serviet officio spiritus iste tuo.

[The poet's autobiography, which has been given in full at the beginning of this volume, also belongs to this period, being the tenth number of the fourth book. While it is of a somewhat more general character than the other poems written from exile, still it manifests the same longing to keep his name and memory alive in the world of men and letters, from which he had been driven, and the same disposition to dwell upon that unnamed cause of his banishment, so mysterious to us, though perhaps well known to Ovid's contemporaries.

One selection from the *Epistulae Ex Ponto* will illustrate the general character of all, showing Ovid's bitter repining at his hard lot, upon which he dwells in detail ; his reiterated prayers to his friends to intercede for him with the Emperor, and his abject subservience to that prince's will.]

- I, II. Maxime, qui tanti mensuram nominis imple
Et geminas animi nobilitate genus :
Qui nasci ut posses, quamvis cecidere trecenti,
Non omnes Fabios abstulit una dies :
5 Forsitan haec a quo mittatur epistula, quaeras,
Quisque loquar tecum, certior esse velis.
Ei mihi! quid faciam? Vereor ne nomine lecto
8 Durus et aversa cetera mente legas.
11 Videris: audebo tibi me scripsisse fateri
* * * * *
Qui, cum me poena dignum graviore fuisset
Confitear, possum vix graviora pati.
15 Hostibus in mediis interque pericula versor,
Tamquam cum patria pax sit adempta mihi:
Qui, mortis saevo geminent ut vulnere causas,
Omnia vipereo spicula felle linunt.
His eques instructus perterrita moenia lustrat
20 More lupi clausas circueuntis oves:
At simul intentus nervo levis arcus equino,
Vincula semper habens inresoluta, canet,
Tecta rigent fixis veluti vallata sagittis,
Portaque vix firma submovet arma sera.
25 Adde loci faciem nec fronde nec arbore laeti,
Et quod iners hiemi continuatur hiems.
Hic me pugnans cum frigore cumque sagittis
Cumque meo fato quarta fatigat hiems.
Fine carent lacrimae, nisi cum stupor obstitit illis,
30 Et similis morti pectora torpor habet.
Felicem Nioben, quamvis tot funera vidit,
Quae posuit sensum, saxea facta, mali!
Vos quoque felices, quarum clamantia fratrem
Cortice velavit populus ora novo.
35 Ille ego sum, lignum qui non admittar in ullum:

- Ille ego sum, frustra qui lapis esse velim.
Ipsa Medusa oculis veniat licet obvia nostris,
Amittet vires ipsa Medusa suas.
Vivimus, ut numquam sensu careamus amaro,
40 Et gravior longa fit mea poena mora.
Sic inconsumptum Tityi semperque renascens
Non perit, ut possit saepe perire, iecur.
At, puto, cum requies medicinaque publica curae
Somnus adest, solitis nox venit orba malis.
45 Somnia me terrent veros imitantia casus,
Et vigilant sensus in mea damna mei.
Aut ego Sarmaticas videor vitare sagittas,
Aut dare captivas ad fera vincla manus.
Aut ubi decipior melioris imagine somni,
50 Aspicio patriae tecta relictæ meae.
Et modo vobiscum, quos sum veneratus, amici,
Et modo cum cara coniuge multa loquor.
Sic ubi percepta est brevis et non vera voluptas,
Peior ab admonitu fit status iste boni.
55 Sive dies igitur caput hoc miserabile cernit,
Sive pruinosi noctis aguntur equi,
Sic mea perpetuis liquefiunt pectora curis,
Ignibus admotis ut nova cera solet.
Saepe precor mortem, mortem quoque deprecor idem,
60 Ne mea Sarmaticum contegat ossa solum.
Cum subit, Augusti quæ sit clementia, credo
Mollia naufragiis litora posse dari.
Cum video, quam sint mea fata tenacia, frangor;
Spesque levis magno victa timore cadit.
65 Nec tamen ulterius quicquam sperove precorve,
Quam male mutato posse carere loco.
Aut hoc, aut nihil est, pro me temptare modeste
Gratia quod salvo vestra pudore queat.

- Suscipe, Romanae facundia, Maxime, linguae
70 Difficilis causae mite patrocinium.
Est mala, confiteor, sed te bona fiet agente :
Lenia pro misera fac modo verba fuga.
Nescit enim Caesar, quamvis deus omnia norit,
Ultimus hic qua sit condicione locus.
75 Magna tenent illud numen molimina rerum ;
Haec est caelesti pectore cura minor.
Nec vacat, in qua sint positi regione Tomitae,
Quaerere, finitimo vix loca nota Getae ;
Aut quid Sauromatae faciant, quid Iazyges acres,
80 Cultaque Oresteae Taurica terra deae ;
Quaeque aliae gentes, ubi frigore constitit Hister,
Dura meant celeri terga per amnis equo.
Maxima pars hominum nec te, pulcherrima, curat,
Roma, nec Ausonii militis arma timet.
85 Dant illis animos arcus plенаeque pharetrae,
Quamque libet longis cursibus aptus equus,
Quodque sitim didicere diu tolerare famemque,
Quodque sequens nullas hostis habebit aquas.
Ira viri mitis non me misisset in istam,
90 Si satis haec illi nota fuisset humus.
Nec me, nec quemquam Romanum gaudet ab hoste,
Meque minus, vitam cui dabat ipse, capi.
Noluit, ut poterat, minimo me perdere nutu.
Nil opus est ullis in mea fata Getis.
95 Sed neque, cur morerer, quicquam mihi comperit
actum,
Et minus infestus, quam fuit, esse potest.
Tunc quoque nil fecit, nisi quod facere ipse coëgi :
Paene etiam merito parcior ira meo est.
Di faciant igitur, quorum iustissimus ipse est,
100 Alma nihil maius Caesare terra ferat :

- Utque diu sub eo sit publica sarcina rerum,
Perque manus huius tradita gentis eat.
At tu tam placido, quam nos quoque sensimus illum
Iudice pro lacrimis ora resolve meis.
- 105 Non petito, ut bene sit; sed uti male tutius, utque
Exsiliū saevo distet ab hoste meum :
Quamque dedere mihi praesentia numina vitam,
Non adimat stricto squalidus ense Getes :
Denique, si moriar, subeam pacatius arvum,
- 110 Ossa nec a Scythica nostra premantur humo,
Nec male compositos, ut scilicet exsule dignum,
Bistonii cineres ungula pulset equi :
Et ne, si superest aliquis post funera sensus,
Terreat et manes Sarmatis umbra meos.
- 115 Caesaris haec animum poterant audita movere,
Maxime, movissent si tamen ante tuum.
Vox, precor, Augustas pro me tua molliat aures,
Auxilio trepidis quae solet esse reis :
Adsuetaque tibi doctae dulcedine linguae
- 120 Aequandi superis pectora flecte viri.
Non tibi Theromedon crudusque rogabitur Atreus
Quique suis homines pabula fecit equis ;
Sed piger ad poenas princeps, ad praemia velox,
Quique dolet, quotiens cogitur esse ferox ;
- 125 Qui vicit semper, victis ut parcere posset,
Clausit et aeterna civica bella sera :
Multa metu poenae, poena qui pauca coerces,
Et iacit invita fulmina rara manu.
Ergo tam placidas orator missus ad aures,
- 130 Ut propior patriae sit fuga nostra, roga.
Ille ego sum, qui te colui, quem festa solebat
Inter convivas mensa videre tuos.
Ille ego, qui duxi vestros Hymenaeon ad ignes,

- Et cecini fausto carmina digna toro ;
135 Cuius te solitum memini laudare libellos
Exceptis, domino qui nocuere suo ;
Cui tua nonnumquam miranti scripta legebas.
Ille ego, de vestra cui data nupta domo est.
Hanc probat et primo dilectam semper ab aevo
140 Est inter comites Marcia censa suas,
Inque suis habuit matertera Caesaris ante :
Quarum iudicio siqua probata, proba est.
Ipsa sua melior fama, laudantibus istis,
Claudia divina non eguisset ope.
145 Nos quoque praeteritos sine labe peregrinus annos :
Proxima pars vitae transilienda meae.
Sed de me ut sileam, coniunx mea sarcina vestra est
Non potes hanc salva dissimulare fide.
Confugit haec ad vos, vestras amplectitur aras —
150 Iure venit cultos ad sibi quisque deos —
Flensque rogat, precibus lenito Caesare vestris.
Busta sui fiant ut propiora viri.

THE POETIC FORM OF OVID'S WORKS

I. THE DACTYLIC HEXAMETER

This is the great epic and didactic measure introduced from the Greek into Latin literature by the poet Ennius, in his historical epic, the *Annales*. He was followed in this by all the satirists, — Lucilius (for the most part), Horace, Persius, and Juvenal, — whose poetry, as Horace himself said, was in outward form only; by Lucretius, in his great work on natural philosophy, *De Natura Rerum*; and by Vergil, in all his works. Though the *Aeneid*, his greatest work, shows some metrical defects, — which the author would doubtless have removed, had he lived to do so, — Vergil will stand as the poet who advanced the noble measure to its highest state of perfection, and will be considered, as Tennyson has styled him, —

“Wielder of the stateliest measure ever molded by the lips of man.”

It was in the Dactylic Hexameter that Ovid wrote his longest poem, and probably his greatest work, — though he himself seems not so to have regarded it, — the *Metamorphoses*. Many students will in this poem meet their first Latin verse, while more advanced students will come to it with a wider range of metrical knowledge. It is

for the interest and instruction of both these classes that the following notes are prepared.

Let the beginner read the following lines (*Met.* I. 89 and following) aloud repeatedly, giving careful heed to the correct enunciation of the Latin words. Let him continue this until he feels a sense of rhythm, and then advance to a consideration of the verses in detail.

Aurea | prima sa|ta (e)st ae|tas, || quae | vindice | nullo
 Sponte su|a, || sine | lege fi|dem || rec|tumque co|lebat.
 Poena me|tusque abe|rant, || nec | verba mi|nacia | fixo
 Aere le|geban|tur, || nec | supplex | turba ti|mebat
 Iudicis | ora su|i, || sed e|rant sine | vindice | tuti.
 Nondum | caesa su|is, || pere|grinum ut | viseret | orbem,
 Montibus | in liqui|das || pi|nus de|scenderat | undas,
 Nullaque | morta|les || prae|ter sua | litora | norant.
 Nondum | praeci|pi|tes || cin|gebant | oppida | fossae :
 Non tuba | direc|ti, || non | aeris | cornua | flexi,
 Non gale|ae, || non | ensis e|rant : || sine | militis | usu
 Molliā | secu|rae || pera|gebant | otia | gentes.
 Ipsa quo|que immu|nis || ras|troque in|tacta nec | ullis
 Saucia | vomer|ibus || per | se dabat | omnia | tellus ;
 Conten|tique ci|bis || nullo co|gente cre|atis
 Arbute|os fe|tus || mon|tanaque | fraga le|gebant
 Cornaque et | in du|ris || hae|rentia | mora ru|betis
 Et quae | decide|rant || patu|la Iovis | arbore, | glandes.
 Ver erat | aeter|num, || placi|dique te|pentibus | auris
 Mulce|bant zephy|ri || na|tos sine | semine | flores.
 Mox eti|am fru|ges || tel|lus ina|rata fe|rebat,
 Nec reno|vatus al|ger || gravi|dis ca|nebat a|ristis :
 Flumina | iam lac|tis, || iam | flumina | nectaris | ibant,
 Flavaque | de viri|di || stil|labant | ilice | mella.

Number, value,
and character
of the constitu-
ent elements of
the verse.

A consideration of the metrical structure of these lines shows that each is divided into six regularly recurring cadences; and that these cadences, measures or feet are composed either of two long syllables or beats (a spondee), or of one long and two short beats (a dactyl); and that they are consequently equal in respect to the time required to pronounce them. The last foot in each line differs from the others in that it may be either a spondee, filling up the full time of the measure, or a trochee, composed of a long and a short beat followed by a rest equivalent in time to a short beat. The first two lines are represented both metrically and musically as follows:—

∠ ∪ ∪ | ∠ ∪ ∪ | ∠ — | ∠ — | ∠ ∪ ∪ | ∠ —
 ∠ ∪ ∪ | ∠ ∪ ∪ | ∠ ∪ ∪ | ∠ — | ∠ ∪ ∪ | ∠ ∪

Quantity the
basis of rhythm
in Latin verse.

It will be seen from these considerations that the rhythm of Latin verse depends upon the quantity of the syllables which compose it. If due attention has been paid to the subject of quantity from the beginning of the study of Latin, the student will experience little difficulty at this point, particularly in the Hexameter, whose mechanical structure is simple. If this has not been the case, the student should master at the outset a few of the simpler principles, especially those which include quantity by position and quantity of final and increment syllables. For these, the following refer-

ences may be consulted: H. 687-711 (576-586); M. 16-22; A. 347-351; G. 702-713; B. 5, 362-365.

While mastering these principles, the student should put them into practice by attempting to read Latin verse at once. Let him get the swing of the hexameter by repeatedly reading aloud the verses printed above, observing the application of the principles of quantity which he is considering.

**The metrical
accent and the
word accent.**

Meanwhile, observe that there is a musical or metrical stress falling upon the first syllable in each measure. This stress, in the last two feet of each line, coincides with the word-accent, but does not regularly do so in the other feet. It is the traditional theory that the word-accent is lost when it falls upon a syllable that does not bear the metrical stress. The opposite theory, advanced notably by Professor W. G. Hale (*Proceedings of the Am. Phil. Ass.*, 1895, p. xxvi), is that, beside quantity, both word-accent and metrical stress were given by the Romans in reading verse. While the exact facts can probably never be known, it is likely that only a slight stress, whether metrical or word, was given by the Romans themselves.

**Slurring of
final syllables,
so-called Eli-
sion.**

The rhythm of Latin verse further requires the practical suppression of certain easily slurred final syllables coming before a word beginning with a vowel or the simple breathing *h*. These letters are any vowel or vowel with *m*, or a diphthong. The slurred part is retained sufficiently to indicate to the ear its presence in the verse, but not enough to count in the time. It is the second or receiving element which gives the time to the resultant syllable. In the case of

est following a syllable or letter that would ordinarily be slurred, the reverse takes place; *i.e.* the *e* is lost, and *st* is pronounced with the preceding unchanged word.

Omission of slurring (*Hiatus*) rarely occurs. In the nearly four thousand lines selected from the *Metamorphoses* for the present edition, only the following cases occur:—

I, 363. *O* uti|nam pos|sem || popu|los repa|rare pa|ternis.

756. Et tulit | ad Clyme|nem || Epa|phi con|vicia | matrem.

II, 244. Et celer | Isme|nos || cum | Phegia|co Ery|mantho.

III, 467. *O* uti|nam a nos|tro || se|cedere | corpore | possem !

501. Verba lo|cus ; || dic|toque va|le, || 'vale' | inquit et | Echo.

In this line note the double peculiarity of hiatus and the shortening of final *e* in the second *vale*.

V, 409. Est medi|um Cya|nes || et | Pisae|æ Are|thusa.

625. Et bis 'i|o Are|thusa, i|o Are|thusa !' vo|cavit.

In this line note that there is a triple hiatus. In such cases, including the two lines in which *O* occurs, hiatus is regularly found, since it is evident that the word could not be slurred without undue loss to its integrity as a word.

No instance is found, in the hexameters of this edition, of a letter at the end of a line slurring over to the beginning of the next line (*Synapheia*). Vergil allows, in all, twenty such hypermetric lines, the syllable concerned being, in all but two cases, the enclitic *-que*.

The polished hexameter of the Augustan period avoids frequent and harsh slurrings, although these abound to excess in the earlier poets, *e.g.* Ennius, Lucilius, and Lucretius. Some specimens of Lucilian harshness are seen in the following:—

Praetextae ac tunicae, Lydorum opus sordidulum omne.
Ad cenam adducam et primum hisce abdomina thunni.
Ceteri item, in capulo hunc non esse aliumque cubare.

Slurring in good verse is rare in the fifth foot, and so rare in the sixth as to be almost unknown. The only cases which these selections from the *Metamorphoses* present are: II, 86; IV, 103; VII, 12; XV, 214.

In general it may be said of Ovid's verse that it is remarkably smooth in the matter of elision, even when compared with Vergil. Only a few lines show any approach to roughness, and these, if compared with such standards as the lines just quoted from Lucilius (which are typical), are not noticeably harsh.

Slurring within a word. *Synaeresis.* Analogous to the slurring of a final letter or letters, in its effect both upon the ear and upon the rhythm of the verse, is the slurring of two vowels coming together within a word (*Synaeresis*). In both cases there is the sounding of two letters with the time of one, and in both, with the exception of *deerat*, it is the second element which gives the time to the resultant syllable. The following instances of Synaeresis occur in these selections: I, 77. *deerat*; 292. *deerat*; 353. (et passim) *deinde*; 423. *alveo*; 461. (et passim) *nescio*; V, 201. *Persci*; VII, 151. *aurae*; 247. *aenea*; IX, 51. *reicere*; XIII, 366. *anteit*; 819. *deerunt*.

The lengthening of a short syllable. *Diaστοle.* The metrical effect of both final and medial slurring is to shorten the line to the proportions required by the rhythm. To produce the opposite effect of gaining time, resort is sometimes had, though rarely in Ovid, to the lengthening of a short

syllable (*Diastole*), as, for example, in the following passages: I, 193. fauniquē; II, 247. Taenariūs; V, 484. sideraquē; VII, 265. seminaquē; XIII, 257. Alastoraquē.

It will be seen that the lengthened syllable in each of these cases is the accented syllable of the foot, which is in itself an indication that the metrical accent of the verse had a perceptible influence in determining rhythm. In every instance but one, the lengthened syllable in the cases quoted above is the enclitic *-que*. Vergil lengthens *-que* seventeen times, and rather freely uses the license of diastole in a large variety of other final syllables.

Conversely, a long syllable may be shortened for metrical purposes (*Systole*), as seen in III, 501:—

Verba lo|cus; dic|toque vā|lē ‘vālě’! inquit et | Echo.

The position
and preponder-
ance of dactyls
and spondees.
The fifth and
sixth feet.
Spondaic lines.

As to the character of the different feet in the hexameter verse, it has been seen that the last foot is always either a spondee or a tŕochee. The fifth foot is, except in rare instances, a dactyl. So rare is the spondee in the fifth foot that lines having this peculiarity are named *spondaic lines*. The following instances occur in these selections: I, 14, 62, 117, 193, 690, 732; II, 226, 247; V, 607; VI, 247; VII, 114. It will be seen that the lines all end in a polysyllabic word, frequently a difficult proper name.

The first four feet in a hexameter verse may be either dactyls or spondees. The proportion of these varies in different authors. In the verses of Homer, the dactyls far outnumber the spondees, being about 68 per cent of all. In the Latin writers, the two feet are about equally pro-

portioned, the spondees preponderating by a small percentage, except in Ovid, whose lines are noticeably dactylic in effect. In the first foot, however, the dactyl is favored by all, in Ovid especially so, whose line initials are even more preponderatingly dactylic than Homer's. A large number of the lines of the *Metamorphoses* are composed entirely of dactyls with the exception of the sixth foot. Some examples of this are: I, 143, 158, 234, 778; II, 32, 34, 158, 195; IV, 675, 696; V, 365, 400; VI, 172, 174, 176, 304; VIII, 675; IX, 134; X, 14, 15; XIII, 35, 267, 273. Since the thought in these lines does not, as a rule, require rapidity of expression, it is evident that Ovid chooses the rapid style for its own sake.

An unusual line for Ovid, both in its monosyllabic character and consequent slow movement, is VII, 40.

The rhetorical
pause falling
within a foot.
*Caesura, mascu-
line and femi-
nine.*

If the model lines are again examined, it will be seen that each is rhetorically broken by a more or less noticeable pause (marked ||) falling in all but three lines in the middle of the third foot, *i.e.* after the first or metrically accented syllable. In the exceptional lines, the pause falls in one case (l. 89) in the fourth foot; and in the other two (ll. 90 and 99) there are two such pauses, falling in the second and fourth feet respectively. Such a pause as is here described is called the *caesural pause* of the line. The above-mentioned distribution of the caesural pause pretty accurately represents Ovid's usage as to the position of the caesura. A comparison with the corresponding feature of Vergil's hexameter shows that he is much more careful to secure variety by breaking consecutive lines differently, than is Ovid.

As has been said, the pause regularly falls after the first or accented syllable of the foot (*Masculine Caesura*). In infrequent instances, however, the rhetorical pause of the line falls between the two short or unaccented syllables of a dactyl (*Feminine Caesura*), as in the following lines:—

VI, 246. Membra so|lo posu|ere; || si|mul su|prema ia|centes.
XIII, 77. Si per|stas cer|tare, || lo|cum rede|amus in | illum.

It is a metrical fault for a line to be so constructed that no such pause occurs; also to have any considerable proportion of the words in a line coincide with the feet, thus forming what may be called a *mechanical* or *prose* line. From this fault, Ovid is singularly free. The following lines exhibit this fault to a slight extent: IX, 208, 209; XV, 868. Much more mechanical is Lucretius, *e.g.*—

I, 244. At nunc, | inter | se || quia | nexus | principi|orum;

and the most extreme case known is the following line from the *Satires* of Ennius:—

Sparsis | hastis | longis | campus | splendet et | horret.

Line endings,
monosyllabic,
etc.

A glance at Ovid's lines shows that his favorite ending is a word of two or three syllables. So in Vergil. Lucretius, more than any other poet, is fond of a resounding polysyllabic ending. In all, it is considered a metrical blemish to end a line with a monosyllable, unless it be the absorbed *est*, or unless the ending be used intentionally for dramatic effect or for emphasis, as in Horace (*A. P.* 139):—

Parturient montes, nascetur ridiculus mus;

where the monosyllabic ending represents the insignificant outcome of the great preparations suggested by the otherwise high-sounding line.

As a rule, however, the prevalence of this ending is a fair test as to the smoothness of a writer's hexameters in other respects. Of the extant fragments of the *Annales* of Ennius (about 430 full lines), 10 per cent have the monosyllabic ending; of the fragments of Lucilius (1000 lines), 6.3 per cent; in Lucretius, 3.5 per cent; in Horace, 8.3 per cent; in Juvenal, 7 per cent; in Vergil and Ovid, not more than $\frac{1}{2}$ of 1 per cent of the lines have this ending.

Alliteration,
Assonance and
kindred effects
as a marked
feature of
Ovid's style.

One of the most noticeable features of the earlier Latin poetry is the fondness of its writers for multiplying similar sounds at the beginning of words and accented syllables. In the crude poetry of early English literature, this alliterative principle seems to have been the basis of rhythm; but among the early Latin writers it is probably nothing more than an attempt to embellish their lines by what was considered an artistic devise. A pleasant effect is undoubtedly produced by this means, if used in moderation. The fault, however, of such writers as Ennius, and to a less extent of Lucretius, is that they are carried away by these jingles, and use them until they are no longer pleasing. Ennius runs riot in alliteration. Nearly 20 per cent of his lines are marked by this feature. Extreme examples of his alliterative verse are as follows:—

Machina multa minax molitur maxima muris.

Si luci, si nox, si mox, si iam data sit frux.

O Tite tute Tati tibi tanta tyranne tulisti.

Vergil does not make alliteration a feature of his verse, at least so far as conscious striving for this effect is concerned.

Ovid, on the other hand, while he nowhere goes quite to the extreme of Ennius, did consciously and constantly avail himself of alliterative effects. Alliteration in two letters is very common. In these lines, the words which begin with the same letter are generally connected rhetorically. Many of the lines contain two pairs of alliterated words, *e.g.* VII, 96; XIII, 93. Alliteration in three letters is also common, *e.g.* II, 77, 82; III, 481; X, 44; XIII, 83, 84. Ovid's most extreme alliterative lines are as follows: II, 155, 170; V, 473; VI, 312; VII, 136; IX, 80; XIII, 87, 116, 577.

The same taste which led the Latin poets to alliteration is displayed in their frequent attempts to produce a jingling or rhyming effect at the end of two or more words in a line. Whether such attempts are to be considered as the origin of the modern rhyme is a question which cannot be answered; and yet the fondness for such effects, displayed by many of the Latin poets, is significant. This is shown very strongly in Ennius, and perhaps most of all in Lucretius. Ovid also makes use of assonance with extreme frequency. The following lines illustrate this echoing or rhyming effect:—

I, 130. In quorum subiere locum fraudesque dolique.

307. Quaesitisque diu terris, ubi sistere detur.

Other examples are in: II, 27, 215, 235, 245, 249; IV, 83, 147, 480; V, 192, 193, 422, 428, 432, 625; VI, 219, 250; VII, 139, 177, 271; VIII, 673; IX, 91, 180; XI,

142; XIII, 303, 304, 361, 844; XV, 754, 757, 758. It will be seen, upon examination, that the syllables here in question fall in the masculine caesurae in the second and fourth feet. There can be little doubt that the poet consciously aims to produce an echoing effect in these lines. This effect can be produced only by giving prominence to (*i.e.* by accenting) the similar syllables; and since these syllables are word finals, this requires an accent which is not the proper accent of the word.

A favorite line ending with Ovid is seen in I, 129, 130. Over fifty such endings occur, with the similarly duplicated enclitic *-ve*.

Ovid's fondness for jingles is further illustrated in such phrases as the following: *ille levem*; *advehor Ortygiam*; *Helicon colentes*; *convicia victae*; *Latona relatis*; *deme meis*; *ense senis*; *clausere scras*; *texit ora frutex*; *voce vocatur*; *pecoris spectans*; *sentiat at*; *tantae . . . Tantalides*; *Lemnos nostro*; *spolieris erit*; *nobis altera nobilitas*; *remoratur ituros*; *silvis et visus*; *septemflua flumina*, *unus onus*.

In this class of jingles, Lucretius easily excels all other Latin poets. In the actual repetition of words and phrases, however, Ovid outdoes even Lucretius. This repetition extends from such simple cases as —

I, 240. *Occidit una domus: sed non domus una perire,*

through all phases of line initial, medial and final repetition, with duplication of part lines and half lines, to almost complete line repetition, such as, —

I, 325, 326. *Et superesse virum de tot modo millibus unum,*
Et superesse videt de tot modo millibus unam.

For further illustrations of this most prominent feature of Ovid's poetic form, turn to the following passages:—

I, 248, 249. *Forma futura, rogant: quis sit laturus in aras
Tura? ferisne paret populandas tradere terras?*

and 325, 326 (line repetition with slight changes); 361, 362 (second half line repeated); 481, 482 (first half line repeated); 514, 515 (double word repetition); 742 (double jingle: *que in quinos dilapsa absumitur*); II, 280, 281 (double phrase repetition with chiasmus); III, 98 (a perfectly symmetrical chiasmic arrangement of a double repeated phrase); 446 (the same as in 98); 465 (triple word repetition); IV, 152, 153; 713 (double word repetition with chiasmus and triple alliteration); V, 345 (triple word repetition; two in parallel order, and one in chiasmic order); 369, 370; 483; VII, 197, 198 (remarkable repetition of *-que*, and double word repetition in beginning and medial positions); VIII, 673 (every word but one containing an echoing syllable: *Dantque locum mensis paulum seducta secundis*); 714, 715 (triple word repetition); IX, 36–38 (ll. 36 and 37 are held together by *vicem* and *cervicem*; while 37 and 38 are joined by *captat* and *captare*); 44, 45 (three pairs of repeated words, with quadruple alliteration in one line, and two pairs of double alliteration in the other); 207–210 (a strongly onomatopoetic passage with many repetitions); XIII, 284; XV, 757, 758 (in one line, triple ending in *-os* and double in *-isse*, every word but *et* being involved; in the other, triple ending in *-um* and one in *-isse*).

These passages, containing every possible variety of alliteration, assonance, anaphora, double, triple, and quad-

ruptle echoes, repetitions in parallel and chiasmic order, exhibit an amazing fluency which amounts to an almost fatal facility of language. Add to this the ceaseless, swift gallop of his lines, of which mention has already been made, and it will be seen that Ovid is a past master in the use of the Hexameter — a veritable juggler in language.

II. THE ELEGIAC DISTICH

The first appearance of this species of verse in Roman poetry is in the *Epigrammata* of Ennius, of which the following lines, upon the poet himself, are a good illustration:—

Áspici|te Ó ci|vés, || senis | Énni i|máginis | fórmam !
 Híc ves|trúm pan|xít # máxima | fácta pa|trúm.
 Némo | mé lacru|mís deco|rét || nec | fúnera | flétu
 Fáxit. | Cúr? voli|tó # vívu' per | óra vi|rúm.

Marcus Terentius Varro employed the same verse, to a limited extent, in his Menippean satires. The following passage, of which the initial hexameter line is lost, is among the extant fragments:—

Nátu|ra húma|nis # ómnia | súnt pari|á:
 Quí pote | plús, ur|gét, || pis|cis ut | saépe mi|nútos
 Mágnu' co|mést, ut a|vés # énicat | áccipi|tér.

In Catullus, *Carmina* 65–116 are in the elegiac distich. This poet is probably the first of the Latins to use the distich in the true elegiac (mournful) strain, as illustrated in *Carmen* 65, in which he laments the death of his brother:—

Nūmquam ego | té vi|tá # fráter a|mábili|ór
 Áspici|ám post|hác : || at | cérte | sémper a|mábo,
 Sémper | maésta tu|á # cármina | mórte ca|nám,
 Quália | súb den|sis || ra|mórum | cóncinit | úmbris
 Daúlias | ábsump|ti # fáta ge|méns Ity|lí.

But the distich reaches its highest perfection of development in the more properly styled elegiac poets, Propertius, Tibullus, and Ovid, in whose hands it becomes the ready instrument for the expression of the passion of love. For Ovid's own account of the measure, and the origin of his use of it, read *Amores*, I, i, and see notes upon this.

The elegiac distich, as will have been observed above, is composed of a dactylic hexameter line followed by a (wrongly so-called) pentameter. It is to this pentameter only that the attention of the student need be called. In the selections quoted above, and in the minor works of Ovid (*i.e.* all except the *Metamorphoses*), observe the following facts:—

1. The distich is a true couplet, — a unit, not alone in form, but in thought, — which is brought to a close by the pentameter line; so that the sense rarely goes over uncompleted into the next hexameter. In this respect, compare the English rhymed couplet, *e.g.* of Pope.

2. The pentameter line, as has been suggested above, is wrongly so called. Properly considered, it is a dactylic hexameter with the unaccented part of the third and sixth feet suppressed. In theory, the remaining syllable has the time of the entire foot.

3. The line is usually broken rhetorically after the

accented part of the third foot. This break in the pentameter is marked in the lines above thus #, and divides the line into two equal parts. There are many lines, however, in which there is no rhetorical break here, *e.g.* —

Tiphys in Haemonia puppe magister erat.

4. In the first half, substitution of spondees for dactyls is freely admitted, while in the second half no substitution is allowed. Here the dactyl only is found. Hence the verse scheme is as follows:—

∠ ∞ | ∠ ∞ | ∠ # ∠ ∪ ∪ | ∠ ∪ ∪ | ∠

5. Elision, especially in Ovid, is exceedingly rare in the second half of the line.

6. It is Ovid's almost universal rule to end the pentameter with a dissyllable. The older poets, as seen above, had no such practice.

7. It is a very common thing in Ovid for the two words which end the two halves of the pentameter to be noun and adjective in agreement, having the same ending, thus forming an assonance or rhyme; *e.g.* —

Venerat, antiquas miscueratque comas.

Oftentimes the echo of the sound is secured, although the two ends are unconnected in construction; *e.g.* —

Ille fuit. Matri proxima iusta tuli.

Again, the two words may be in agreement, though the final sounds are not identical, as in the following line:—

Proditā sum causis una puella tribus.

NOTES

H=Harkness' Complete Latin Grammar, references to Harkness' Standard Grammar being inclosed in parentheses; M=Mooney; A=Allen & Greenough; G=Gildersleeve; B=Bennett; L. & M.=Lane & Morgan.

THE LIFE OF OVID (*Tristia*, IV, 10)

- PAGE 11. — 1. "Who I was, that playful poet of the tender loves." Reference is made to the love poems of Ovid's youth. The present poem was written at the end of his life, after the completion of his greater and more serious works. But the poet passes over these, and introduces himself to posterity merely as the writer of amatory verse.
3. **Sulmo**: a town of the Peligni, lying almost due east of Rome, watered by cool mountain streams (*gelidis undis*). Ovid claims (*Fast.* IV, 79) that the town was named from Solymus, one of the followers of Aeneas. For a further account of the poet's birthplace, see *Amores*, III, xv, p. 32, of this book.
4. **ab Urbe**: to a Roman, *urbs*, unless otherwise defined, referred, as a matter of course, to Rome, *the city, par excellence*. See Quintilian (VI, 3, 103): "After the term *Urbs*, even though no distinguishing proper name was added, came to be understood as referring to Rome."
6. **cum cecidit**: *i.e.* in 43 B.C. The two consuls were Hirtius and Pansa, who, after the death of Caesar, had taken sides against Antony. They fell in a successful attack upon that general, who was besieging D. Brutus in Mutina.
8. "Not made a knight by fortune's gift alone." His was an ancient order of knighthood, descended to him from a remote ancestor, and not conferred by fortune's latest whirl. In these lines, Ovid substantially repeats what he had said in the *Amores* (III, xv, 5, 6, p. 32), where *militiae turbine* is substituted for *fortunae munere*, both phrases having reference to the sudden promotion which had come to many as the reward of service in the civil wars.
11. "The same morning dawned upon the natal day of both." In the three lines (10-12) there is a threefold statement that the birth anniversary of the poet and his brother fell on the same day.
12. **liba**: the *libum* was a kind of pancake, the composition of which is thus described by Cato (*de Re Rustica*, 75): "Make the *libum* after the fol-

lowing fashion: take two parts of cheese and rub up well in a mortar. To this add one pound of wheaten flour, and mix well with the cheese. Add one egg and mix all well together. Make the mixture into a cake, cover it with leaves, and bake it slowly on the warm hearth." It was customary to offer such a cake to the gods upon one's birthday.

- 13-14. In these lines we are told the month and day of Ovid's birth, — the twentieth of March. The "five festal days of armor-clad Minerva" here referred to were the *Quinquatria*, which lasted for five days, March 19-23. Ovid (*Fast.* III, 809-814) thus describes the festival: —

Una dies media est, et fiunt sacra Minervae,
Nomina quae iunctis quinque diebus habent.
Sanguine prima vacat, nec fas concurrere ferro:
Causa, quod est illa nata Minerva die.
Altera tresque super rasa celebrantur harena:
Ensibus ex sertis bellica laeta dea est.

Therefore, "the first day that was wont to be ensanguined with battle" would be the first of the last four days, or the twentieth of the month.

- PAGE 12. — 15. *cura parentis*: Horace gives us a similar picture of his own father's ambition for his son's education and of his personal supervision and care (*Satires*, I, vi, 71): "My father, though possessed of but a meager estate, was unwilling to send me to Flavius' school, but was enterprising enough to take me early in my career to Rome, there to be instructed in the studies which the sons of knights and senators pursued."

18. "Born for the wordy forum's ardent strife." His brother chose the profession of the law.

19. *caelestia sacra*: poetry was regarded as sacred, exalted, because inspired of Heaven. The poet was the priest of the Muses.

22. *Maeonides*: *i.e.* Homer. The utilitarian old father could see no good in that which brought no financial profit.

24. "I strove to write unrhythmic phrases," *i.e.* prose.

- 25, 26. Compare the early experience of Pope, who, no doubt, remembered his Ovid when he wrote (*Prologue to the Satires*): —

As yet a child, nor yet a fool to fame,
I lisped in numbers, for the numbers came.

28. *liberior toga*: otherwise called the *toga virilis*, the assumption of which was a sign that the young man had attained his majority, or the age of sixteen years. The *toga praetexta*, the dress of boyhood, was at that time laid aside.

29. *lato clavo*: the *laticlave* was a broad band of purple which adorned the front of the tunic. It was primarily designed as a mark of senatorial

rank, but the sons of wealthy knights were allowed by Augustus to assume this badge, since they also might aspire to senatorial dignity.

30. **studium nobis manet**: each boy entered public life with his early inclinations strong upon him.
32. **parte mei**: the force of these words is somewhat weakened by Ovid's frequent use of similar expressions. He thus addresses Severus (*Ex Ponto*, I, viii, 2): *Pars animae magna, Severe, meae*.
34. The *triumvirate* was a sort of committee or commission of three, charged with the police or the mint, as the case might be. The office of the *triumvir* was a minor one, which, however, was one of the necessary steps for the political aspirant.
35. **mensura coacta**: instead of entering the senate, the badge of which was the broad purple stripe, which he had assumed as destined to the senate, Ovid now gave up his political aspirations; and was content to remain a knight, and wear only the narrow purple stripe of that order.

PAGE 13.—39. **Aoniae sorores**: the Muses. Aonia, that is, Boeotia, was especially sacred to the Muses, because here was Mt. Helicon, their favorite haunt, and many fountains and streams which were consecrated to them. Compare Milton (*Paradise Lost*, I, 13):—

My adventurous song,
That with no middle flight intends to soar
Above the Anion mount.

42. "And every bard I took to be a god." Such enthusiastic reverence readily explains, in part, the popularity which Ovid speedily enjoyed among his brother poets.
 44. **Macer**: this was Aemilius Macer, of Verona, the friend both of Vergil and Ovid. He wrote a poem on serpents and birds, no trace of which remains to us. Ovid here implies that he wrote on the healing properties of herbs also.
 45. **Propertius**: an elegiac poet, about ten years older than Ovid, born in Umbria, near the confines of Etruria. Four books of his elegies have come down to us. He also was of an equestrian family, and his friendship with Ovid seems to have been based on many similarities of taste and experience.
- ignes**: the poets frequently call their passionate effusions by the appropriate names of *ignes*, *ardores*, *flammae*, and the like.
46. "Who by bonds of comradeship was joined to me."
 47. **Ponticus**: Propertius addresses two elegies (I, 7 and 9) to this poet, in the first of which he recommends his friend not to despise love poetry, and in the second Ponticus is jestingly taunted with being at last in

love. In the first four lines of the seventh elegy, Propertius implies that Ponticus is writing a heroic poem upon Thebes.

47. **Bassus:** Propertius addresses the fourth elegy of his first book to this same Bassus, in which he reproaches that poet for trying to part him from his sweetheart, Cynthia. Of this Bassus nothing further is known.
49. **Horatius:** Horace was Ovid's senior by twenty-two years. While they both moved in the same literary circles, there is no evidence in the works of either poet that they were intimate friends.
50. **Ausonia:** i.e. *Italian*. Horace himself (*Odes*, III, 30) claims that he was the first Roman to adapt the Greek lyric meters to Latin verse.
51. **Vergilium:** Vergil died in B.C. 19, when Ovid was only twenty-four years old. He spent much of his time, in the later years of his life, at Naples. These facts, added to the well-known reserved disposition of Vergil, would account for Ovid's extremely limited acquaintance with him.
- Tibullo:** Tibullus was, like Propertius, an elegiac poet, born at about the same time with him, and of an equestrian family of considerable wealth; but, unlike his friend, he was born in the city itself. Ovid's love for Tibullus is testified by the impassioned lament over his death, which occurred in B.C. 19. This lament is found in the *Amores*, III, 9.
53. **Galle:** C. Cornelius Gallus was, like Tibullus and Propertius, an elegiac poet, and that of no mean ability. His writings, none of which are extant, comprised a volume of elegies in four books in praise of a certain Greek actress, to whom he gives the name of Lycoris. These elegies are favorably mentioned by Ovid (*Amores*, I, 15, 29):—

Gallus et hesperiis et Gallus notus eoīs,
Et sua cum Gallo nota Lycoris erit.

He was also a sincere friend and patron of men of letters, and in particular of Vergil, whom he introduced to the notice of the great Maecenas. Vergil's warm friendship and admiration of his friend and brother-poet are expressed in his sixth and tenth eclogues.

54. The elegiac succession would, then, be Gallus, Tibullus, Propertius, Ovid.
56. **Thalia:** Ovid here uses the name of a specific muse (the muse of Comedy), as Horace also frequently does, for poetry in general.
57. "When I first gave public readings of my youthful verse." This practice of reading one's own productions has already been alluded to in line 45. The custom was instituted by Asinius Pollio.
60. **Corinna:** the mistress who inspired his love songs, as did the Lesbia of Catullus, Lycoris of Gallus, Delia of Tibullus, and Cynthia of Propertius. What the real name of Corinna was is matter only for conjecture. This device of addressing an *inamorata* under an assumed name was adopted by many English poets.

PAGE 14. — 63. "Then, too, on the eve of flight, I burned some works which would have pleased." Among these works yet in hand was the *Metamorphoses*, which Ovid was at that time employed in correcting. Fortunately for posterity, however, this great work was not destroyed.

68. "No scandal was ever connected with my name."

78. *lustris*: the *lustrum* was an expiatory sacrifice or lustration made by the censors at the end of every five years, upon the completion of the official census. A *lustrum* hence came to mean a period of five years.

79. "I mourned him as he would have mourned for me had I been taken off."

85-88. Ovid raises questions which to the thinkers of his time were full of interest, questions which were variously answered but never settled: when a man dies does anything remain? does the soul escape the funeral flames? does news of earthly doings penetrate to the spirit world? While Ovid, in more than one passage, boldly asserts belief in his own immortality, it is more of the enduring life of his literary fame than of his own personal existence that he speaks.

PAGE 15. — 90. "The cause of my enforced flight was an unfortunate blunder, not a deliberate sin."

94. *antiquas comas*: *i.e.* that of the former days of his youth. Ovid is very fond of this use of *antiquus* in the sense of "old-time" or "former." Elsewhere he has *antiqua frons*, *antiqui capilli*, *antiqua facies*, *mens*, and the like.

95. *Pisaea oliva*: reference is here made to the Olympic games which were held in the territory of Pisa. The victor's crown was a wreath of wild olive. Hence the words of the text. These games were held at intervals of four years called Olympiads. Ovid has evidently confounded the Olympiad with the Roman *lustrum*, which was a period of five years.

95, 96. "And since my birth the victorious horse, crowned with Pisa's olive wreath, had ten times won the prize." By this whole passage he means to tell us that he was fifty years old when this calamity came upon him. As a matter of fact, he was fifty-one years of age, which would set the date of his banishment in 8 A.D.

96. *victor equus*: the use of *equus* instead of *eques* seems strange here until we remember that Pindar twice chants the praises of the victorious horse. Horace refers to this feature of Pindar's verse in *Odes*, IV, 2, 17.

97. For a full description of the place and circumstances of Ovid's exile, see the selections from the *Tristia* and *Epistulae ex Ponto*, and notes.

101. **comitum nefas**: this is a dark allusion to the faithlessness of friends in his time of trouble. In *ex Ponto* (II, vii, 61) he plainly says that, instead of aiding him as they might have done, they had actually profited by his misfortunes: —

Recta fides comitum poterat mala nostra levare :
Ditata est spoliis perfida turba meis.

- 109, 110. "At length, worn with long wanderings, I reached Sarmatia's shores, hard by the quiver-bearing Getae."

PAGE 16. — 113. **quod**: "this," my poetry (*carmen*), the subject of *referatur*.

- 115 *seq.* So Horace acknowledges his debt to the muse for all that he has attained in life (*Odes*, IV, iii, 21): "'Tis all thy gift that I am noted by the passer-by, and called Rome's lyric bard; and that I live and please, if so I please, is thine."*

116. "That utter weariness of the irksome days does not o'erwhelm me."

119. **ab Histro**: the Ister stands for all his savage and unpoetic surroundings. From these he is lifted bodily by the muse's inspiration to the sacred haunts of poesy.

121. **mihi vivo nomen**: it is the result of the natural envy of man that the full meed of praise is rarely bestowed in life.

125. "For though our age has produced great poets," etc. Notwithstanding the strong rivalry for fame of many gifted men, Ovid feels that his has been no mean share of fame.

128. A prophecy fulfilled, in that even now the poet is being read and studied in a land of which he never dreamed.

- 129, 130. This prediction of his own literary immortality Ovid is very fond of making. See *Tristia*, III, vii, 50:—

Me tamen extincto fama superstes erit,
Dumque suis victrix omnem de montibus orbem
Prospiciet domitum Martia Roma, legar.

The fullest statement of these hopes is found in the concluding lines of the *Metamorphoses*, which see with note.

HEROIDES

The story of Ariadne falls into three parts: her connection with the adventure of Theseus in Crete against the Minotaur, her flight with Theseus and subsequent desertion by him upon the island, and her union with Bacchus, who discovered her there. Ovid gives the briefest outline of the whole story in *Met.* VIII, 172–182; the present letter describes at length the second, and *Ars Amatoria*, I, 526–564, gives the third phase of the story. This same phase

he presents at length in *Fasti*, III, 459-516, ending with the transformation of Ariadne's crown into the constellation of that name.

The story of Ariadne is referred to by numerous other Latin writers, related among the other legends of antiquity in the *Fabulae* of Hyginus (who was intimately acquainted with Ovid), and in Plutarch (*Theseus*); but it is told most graphically and at greater length by Catullus (*Carmen*, 64, 50-264), who describes the whole story in all its details as embroidered upon the drapery of the marriage couch of Thetis.

Among ancient references to this heroine are Hesiod (*Theog.* 947), and Homer (*Od.* XI, 323), where Ulysses beholds the shades in Hades:—

Phaëdra I saw, and Procris, and the child
Of the wise Minos, Ariadne, famed
For beauty, whom the hero Theseus once
From Crete to hallowed Athens' fertile coast
Led, but possessed her not. Diana gave
Ear to the tale which Bacchus brought to her,
And in the isle of Dia slew the maid.

Note the variation here in the ending of the story. This myth has taken strong hold upon the fancy of English writers from Chaucer (*Legend of Good Women*) to modern poets. Among the latter may be mentioned Frederick Tennyson (*Ariadne*), R. S. Ross (*Ariadne in Naxos*), J. S. Blackie (*Ariadne*), W. M. Call (*Ariadne*), and H. H. Jackson (*Ariadne's Farewell*).

PAGE 18. — X, 1, 2. Palmer points out that these lines appear to have been prefixed by a later hand, and that the poem properly begins at line 3.

3. *quae*: the antecedent is *ea* understood, the object of *mitto*.

7. *tempus erat*: a stock expression used to introduce the description of circumstances preceding some important action or event.

quo primum: this time was in the early gray dawn, with not light enough as yet to dim the moon, which was still shining.

9, 10. These lines are strikingly recalled by Tennyson (*In Memoriam*, XIII):—

Tears of the widower, when he sees
A late-lost form that sleep reveals,
And moves his doubtful arms, and feels
Her place is empty, fall like these.

18. "My eyes find (have) nothing to see except the (long line of) shore."
videant: H. 591, 1 (503, 1); M. 383, 2; A. 320, *a*; G. 631, 2; B. 283, 2;
L. & M. 838.

19, 20. These lines present an unusually realistic picture, even for Ovid.

PAGE 19. — 21-23. Ovid again describes this moment in *Ars Amatoria* (I, 529-532), where he tells the sequel of the present situation:—

Utque erat e somno tunica velata recincta,
 Nuda pedem, croceas inreligata comas,
 Thesea crudelem surdas clamabat ad undas,
 Indigno teneras imbre rigante genas.

At this point Bacchus and his train appear upon the scene.

24. This is exceptional, for elsewhere throughout the letter she represents all nature as conspiring with Theseus against her.
29. *nam ventis*, etc.: "for I found that the winds also were cruel to me."
- 31, 32. *quae* has a suppressed antecedent. "I either saw (them, *i.e.* the sails), or as it were such as I thought I saw — (at any rate) I was colder than ice and half dead (with fear)."
36. *numerus suum*: a nautical expression for a full ship's crew, or complement of passengers.
38. *verbera cum verbis*: such a play upon words (*paronomasia*), whether conscious or otherwise, is frequently to be noticed in Latin poetry.
42. *mei*: H. 454 (406, II); M. 227; A. 219, 1; G. 376; B. 206, 1; L. & M. 588.
43. *oculis*: H. 429, 2 (386, 2); M. 211; A. 229; G. 345, Rem. 1; B. 188, 2, *d*; L. & M. 532, 534. (It will be observed that *oculis* in the present passage is really personified.)
45. *facerent*: H. 559, 4 (484, V); M. 324; A. 268; G. 265; B. 277; L. & M. 723.
- 45, 46. "What should my eyes do other than weep when they no longer saw thy sails?"
48. *Ogygio deo*: *i.e.* Bacchus, so called from Ogyges, a mythical king of Thebes. Bacchus is especially connected with Thebes, both because he was peculiarly honored there and because his mother, Semele, was a Theban princess.

PAGE 20.—55. *toro manante* is in the ablative absolute construction with *lacrimis profusis* as a limiting phrase: "And while the couch is sprinkled with my gushing tears."

58. *pars nostri maior*: this phrase strikingly suggests the modern expression "my better half." It is similar to Horace's *animae dimidium meae*.
59. *faciam*: see note on *facerent*, line 45.
64. *quid sequar?* "where am I to go?"
65. *ut labar*: H. 586, II (515, III); M. 378, 2; A. 313, a; G. 608; B. 308.
67. *centum urbes*: "Crete of the hundred towns" was Homer's expression (*Il.* II, 649), and the Latin poets have followed him. So Vergil (*Aen.* III, 106):—

Centum urbes habitant magnas, uberrima regna;

and Horace (*Odes*, III, xxvii, 33):—

Quae simul centum tetigit potentem
 Oppidis Creten.

68. **puero cognita terra Iovi**: "the land that Jove's infancy knew." According to an ancient tradition (as far back as Hesiod), Jupiter, the son of Saturn and Rhea, was born in the island of Crete. Vergil therefore calls Crete the island of Jove (*Aen.* III, 104): —

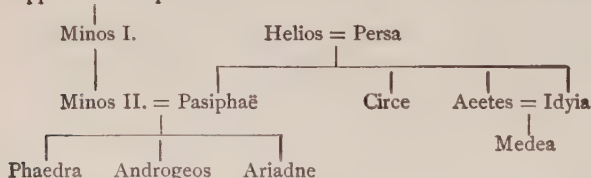
Creta Iovis magni medio iacet insula ponto; —

an expression which Ovid also uses (*Her.* IV. 163): —

Est mihi dotalis tellus Iovis insula, Crete.

69. **parenti**: II. 431, 6 (388, 4); M. 207, 2; A. 232, *a*; G. 354, note 2; B. 189, 2; L. & M. 545. The traditional genealogy of Ariadne is as follows: —

Jupiter = Europa



It was the first Minos, the son of Jupiter, who for his *justice* was made a judge in Hades along with Aeacus and Rhadamanthus. By his use of the adjective *iusto* Ovid seems to refer to Minos I., although Minos II. was the father to whom Ariadne refers.

- 71, 72. "When, lest within the mazy labyrinth, though victor, thou shouldst perish, I gave a cord to thee as guide to lead thy steps."
73. **per ego pericula iuro**: the pronoun frequently takes this position in oaths. Compare Vergil (*Aen.* IV, 314): *Per ego has lacrimas*, etc. To swear by one's perils was a common oath. See *Met.* VII, 97: *Per tanta pericula iurat*.
76. **sepulta**: *i.e.* "as good as buried."
77. **mactasses**: H. 559, 6; A. 266, *e*.
78. "The pledge which you gave (*i.e.* that I should be yours as long as I lived) should have been fulfilled by my death." He would in that case, indeed, be guilty of murder, but not of perjury.
82. **mora mortis**: cf. line 38, note.
83. **iam iam**: the repetition of *iam* serves dramatically to represent the imminence of the fear.
85. **alat**: H. 552 (485); M. 327; A. 311, *a*; G. 257; B. 280; L. & M. 717.
- PAGE 21. — 88. **gladios**: Though this seems to be a desert island (cf. line 60), still the evident reference here is to fear of hostile men, as is shown in the next line.

89. *ne religer*: H. 558 (484); M. 325; A. 267; G. 260; B. 279; L. & M. 710.
 91, 92. Such a fate would ill become one who had three such claims to greatness. See the genealogy of Ariadne, line 69, note.

93. *si vidi*: "if I look or turn to," *i.e.* for escape.

95. *caelum restabat*: her only chance to escape is by flight through the air; and from this she is deterred, not by the impossibility of such an attempt, but by her fear of those shadowy phantoms of the gods, who were supposed to inhabit the regions of the upper air. This is, indeed, Ovid's definite conception, expressed in *Met.* I. 72, 73, which see.

The present passage is not Ovid's first expression of the threefold method of escaping. See *Heroides*, VI, 161:—

Cum mare, cum terras consumpserit, aëra temptet.

98. *externos*: she has had experience enough with "foreigners" in Theseus.

99-104. She regrets all the chain of circumstances which have brought her to her present situation: her brother's death, the dreadful atonement of Athens, the death of the Minotaur at the hands of Theseus, and the assistance which the princess herself has rendered.

This regret for the remote source of present tribulation is common in literature. A further illustration of this is in a fragment from Ennius, in which Medea's old nurse laments that the tree was ever felled that made the Argo's timbers.

101, 102. "And would that, with thy knotty club, O Theseus, thy strong hand high upraised, thou ne'er hadst slain the man-beast monster."

104. This line describes the process by which Theseus found his way out of the labyrinth, pulling in the clew hand over hand as he advanced.

105-110. Small wonder that he conquered the Minotaur, for such a flinty heart would be proof against the thrust of any weapon.

108. "Even though thou didst wear no defensive armor, thou wast still invulnerable because of thy hard heart." There is nothing unusual in the mode of *eras*, since the reference is directly to the facts of the struggle, as the previous two lines show.

110. "There (*i.e.* in thy heart) thou hast that which is harder than flint—thyself."

112. *aut* presents the statement of this line as an alternative with an implied statement in the previous line, "(I ought to have awakened before Theseus abandoned me) or else been buried in an endless sleep."

PAGE 22. — 119-124. A new and terrible aspect of her case now presents itself: she must die here, with no friendly hand to close her eyes, unwept, unburied. Pope, in his *Elegy to the Memory of an Unfortunate Lady*, rings the changes on the same theme:—

What can atone (O ever injured shade!)
 Thy fate unpitied, and thy rites unpaid?
 No friend's complaint, no kind domestic tear
 Pleased thy pale ghost, or graced thy mournful bier.
 By foreign hands thy dying eyes were closed,
 By foreign hands thy decent limbs composed,
 By foreign hands thy humble grave adorn'd,
 By strangers honor'd, and by strangers mourn'd!

121. The idea seems to be that if one dies in a foreign land his soul finds itself in a correspondingly foreign spirit world.
124. Ironical. "Such burial as this befits my services!"
- 125-130. She pictures the triumphal arrival of Theseus at Athens, and the honors which await him there as the deliverer. She bitterly bids him not to leave his desertion of her out of the tale of his adventures.
126. "When thou shalt stand uplifted high amid the acclamations of thy thronging townsmen." *Celsus* may picture him actually elevated as upon the shoulders of the people, or, in a less material sense, exalted by their praises.
- 131, 132. "Thou art the offspring of no human parents, but the crags were thy father and the sea thy mother!" This is a favorite characterization of a hard-hearted man. So Dido upbraids Aeneas (*Aen.* IV, 365-367):—

Nec tibi diva parens, generis nec Dardanus auctor,
 Perfide; sed duris genuit te cautibus horrens
 Caucasus, Hyrcanaeque admorunt ubera tigres.

In the *Iliad* (XVI, 42) Patroclus thus strives to arouse Achilles:—

O merciless! it cannot surely be
 That Peleus was thy father, or the queen
 Thetis thy mother; the green sea instead
 And rugged precipices brought thee forth,
 For savage is thy heart.

This last is identical with the thought of Ovid in the present passage.

133. **facere**: see references on *mactasses*, line 77.
- 135-150. She has run the whole gamut of passion from plaintive reproach to the bitterest denunciation and execration; and now her storm of passion dies down into piteous and submissive pleading.
135. "Behold me now, not with your eyes, but with your mental vision, with which you can (behold me)."
139. A striking and beautiful simile. Ovid is rich in the expression of this physical effect of fear and grief. See *Met.* 135, 136 for a similar experience described under a different but equally beautiful simile.

140. "And the letters as I trace (*pressa*) them with my trembling fingers sprawl unsteadily." This is a very realistic line and represents the speaker as actually writing. We need not trouble ourselves about the source of her materials any more than Ovid did — not to mention the tremendous anachronism of her writing at all!

Tennyson in *The Princess* (I) curiously transfers the simile of Ovid's line 139, which here describes the trembling body, to the handwriting of line 140: —

And I sat down and wrote,
In such a hand as when a field of corn
Bows all its ears before the roaring East.

144. "There still is no (reason) why you should be the cause of my death."

147. After the two fine dramatic lines immediately preceding, this is ludicrous and bathetic enough: "these hairs I sadly stretch to you, *what few hairs still remain!*"

149. *vento*: the sense of this passage, as has been suggested by Palmer, would be better served by *velo*, since Theseus could not change the wind at will, whereas his sail was under his control.

150. *feres*: the future used in mild imperative. H. 536, 2 (487, 4); A. 264, c; G. 243; L. & M. 747.

Ovid himself lived to make the same pathetic request of his wife, writing from his sick chamber in exile (*Tristia*, III, iii, 65, 66): —

Ossa tamen facito parva referantur in urna:
Sic ego non etiam mortuus exsul ero.

AMORES

This work was originally published in five books about 14 B.C. The edition that has come down to us is in three books and was published about 2 B.C.

I, i. In this poem he describes in a dramatic way how Cupid thwarted his youthful ambition to write in heroic measure on serious themes. Vergil relates the same personal experience (*Eclogues*, VI, 3-5): —

Cum canerem reges et proelia, Cynthia aurem
Vellit, et admonuit: Pastorem, Tityre, pingues
Pascere oportet oves, deductum dicere carmen.

PAGE 23. — 1, 2: "I was all ready to relate in ponderous strains the stirring deeds of war, my subject and my verses in accord." That is, he was well launched in hexameter lines upon some epic theme.

modis: II. 434 (391); M. 214; A. 234, a; G. 359; B. 192, 2; L. & M. 536.

3. *par erat inferior versus*: "the lower (or second in each couplet) verse was equal (in length) (to the first)." The shortening of the alternate

verses by the mockery of Cupid is described in the following line. So, in his allegorical description of Elegeia (*Amores*, III, i, 8), he represents her with halting feet:—

Et, puto, pes illi longior alter erat.

5-16. The poet protests against the attempt of Cupid to divert him from his lofty aims, first on the ground that such a transfer of activity would be unseemly; as well might Venus exchange functions with Minerva, Ceres with Diana, Phoebus with Mars. The second ground of protest is that the power of Cupid is already too extensive.

5. *iuris*: H. 440, 5 (397, 3); M. 225, 2; A. 216, 3; G. 369; B. 201, 2; L. & M. 564.

12. *Aoniam lyram*: Aonia is that part of Boeotia in which is Mount Helicon, the home of the muses.

15, 16. These are indignant rhetorical questions. "Is all the world, then, yours? Is the Vale of Tempe (the muses' favorite haunt) yours? Is his own lyre scarce safe in Phoebus' hands?"

15. *quod ubique*: understand *est*.

PAGE 24.—17, 18: "When well the new page started with its opening verse, he standing by me, did curtail my lines."

attenuat nervos is a rather ambiguous metaphorical expression, meaning simply that he reduces the hexameter to the elegiac measure. *Nervos* would most naturally refer to the strings of a lyre, and hence by an easy transfer, to the lines of poetry.

19, 20. The poet is now equipped with the meters of amatory verse, but has no love to celebrate in song. This passage is a striking illustration of the necessary agreement between form of expression and subject matter. If one is changed, the other must be also. By forcing upon the poet elegiac meters, Cupid turns him of necessity to sing of love.

22. *in exitium facta meum*: "formed for my undoing."

24. *canas*: II. 589, II (503, I); M. 382, 5; A. 320; G. 631, 2; B. 283; L. & M. 836.

27. "In the hexameter strain let my verses arise; let them sink in pentameter cadence."

This conception of the rise and fall of the lines in the elegiac distich, as well as a good illustration of the distich itself, is seen in the following lines of Coleridge:—

In the hexameter rises the fountain's silvery column;
In the pentameter aye falling in melody back.

in quinque: understand *numeros*.

28. The poet's surrender is complete, and he bids farewell to epic verse and themes.

30. **per undenos pedes**: observe with this the many ways in which Ovid has described the formation of the elegiac distich by the shortening of the second hexameter line: *unum subripuisse pedem* (line 4), *attenuat nervos* (line 18), *numeris levioribus* (line 19), and line 27 entire. This repetition of an idea under many forms of expression is a prominent characteristic of Ovid's style.
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- I, iii. — 1, 2. **quae me**, etc.: "may the maiden who lately ensnared me or love me or make me her lover for ever."
 3, 4. He is shocked by the boldness of this double petition, and insists only upon its latter half.
audierit, etc.: "may Venus hear just that much of my prayer."
 7-10. He acknowledges the obvious objections to his suit — he is neither high born nor wealthy. But these objections are offset by the personal characteristics of the poet and his devotion to his love described below.
 11. **vitis repertor**: *i.e.* Bacchus.
 12. **hinc faciunt**: *hinc* here refers to the objections above mentioned; and the statement is made in these words, for which there is no corresponding English idiom, that Phoebus, the Muses, Bacchus, and the rest serve to counterbalance these objections.
 PAGE 25. — 17. **dederint**: "such years as the fates may have granted me."
 18. "May it be mine to live with thee, and mid thy mourning die."
 19. **in carmina**: "for my songs."
 21-26. He holds before her the alluring prospect of immortality through song that Io, Leda, and Europa gained.
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- I, xv. — 1-6. Ovid here undoubtedly voices the criticisms that were commonly made upon him by members of his own family and by his friends. Compare the words of his father (page 12, lines 21, 22).
 1, 2. "Why, carping spite, dost thou protest that my years are spent in sloth, and call my verse the work of sluggish powers?"
 3. **non me sequi**, etc.: understand *dicens*.
 4-6. War, the law, and statesmanship were the honorable professions, one of which each Roman youth of good birth was expected to follow. Ovid had himself been bred up to the law, but this he had deserted for poetry.
 7, 8. His answer to these materialistic criticisms is that his is no mortal task. The object of his quest is lasting fame, — the glory of renown in verse in all the world and always.

- 9-30. In this brilliant passage Ovid links the poets' existence with the duration of that which each has celebrated in his verse. It is clear that he has in mind the immortality in human remembrance to which Ennius refers in his epitaph:—

Nemo me lacrimis decoret nec funera fletu
Faxit. Cur? voluto vivus per ora virum.

- 9, 10. "Homer shall live while Tenedos and Ida stand,
While Simois rolls his whirling waters to the sea."

11. The fame of Hesiod (born at Ascra in Boeotia) is linked with the vine and corn, whose culture he describes in his *Works and Days*.
13. Compare this line with line 8 and note the variation in phraseology.
Battiades: an inhabitant of Cyrene, founded by Battus, *i.e.* Callimachus, a Greek poet who flourished in the third century B.C. Of his works there remain seventy-four *Epigrams*, six *Hymns*, and fragments of his *Elegies* and other works. One of these elegies is entitled *Cydidpe*, which is recalled by Ovid in his twentieth *Heroid*, and to which he refers in the *Remedia Amoris* (lines 381, 382):—

Callimachi numeris non est dicendus Achilles.
Cydidpe non est oris, Homere, tui.

Ovid follows Callimachus also in his poem entitled *Ibis*. His seeming familiarity with the Greek poet renders his criticism in line 14 of real value:—

"He makes up by art what he lacks in native genius."

15. This line is too much abridged. The poet means that Sophocles shall live as long as tragedy endures; what he succeeds in saying is that Sophocles' own tragedies shall never perish.
16. **Aratus**, a Greek poet, contemporary with Callimachus. He was the author of an astronomical poem, treating of the heavenly bodies, their names, movements, etc. His fame is therefore linked by Ovid with the sun and moon.
17, 18. The *fallax servus*, *durus pater*, *improba lena* and *meretrix blanda* are constantly recurring characters in the comedies of the Greek poet Menander, whose works are not extant, but are imitated and translated by the Roman Terence. Ovid says elsewhere of Menander (*Trist.* II, 369), that his plays all turn on love and that in his own time they were used as school books:—

Fabula iucundi nulla est sine amore Menandri,
Et solet hic pueris virginibusque legi.

PAGE 26. — 19. **Ennius arte carens**: this stinted mention, as well as dispraise of the "Father of Roman Song," is hardly in accord with the popular estimate of that poet. This estimate is voiced by Horace (*Epist.* II, 1, 50), though he himself would not fully sustain it:—

• Ennius et sapiens et fortis et alter Homerus,
Ut critici dicunt.

That Ennius' lines were rough, many of the extant fragments abundantly testify; but, on the other hand, a contrary judgment can be equally well sustained by others of these fragments. Vergil himself drew freely from Ennius, often with very little change in the lines.

animosi Accius oris: Accius or Attius was a Roman tragic poet born 170 B.C., the year before the death of Ennius. Only fragments of his tragedies remain. He was held in high estimation among the Romans. Horace (*Ars Poetica*, 259) speaks of the "nobiles trimetri" of Accius, the epithet being an echo of popular sentiment. Ovid no doubt intends to express in his epithet "animosi" the idea of strength and vigor of language and sublimity of thought.

21 **Varro**: *i.e.* Varro Atacinus, as distinguished from the great Varro, died about 37 B.C. He wrote a free translation into Latin verse of the *Argonautics* of the Greek Apollonius Rhodius, which was a history of the voyage of Jason and his companions in search of the Golden Fleece. Notwithstanding Ovid's prediction, only the merest fragment of Varro's work remains.

22. **duci**: see references on *parenti* (*Heroides*, 69).

23. **Lucretius**: the great Roman poet, a contemporary of Cicero, author of *De Rerum Natura*, which is a presentation of the physical and ethical philosophy of Epicurus.

25. The three great works of Vergil are mentioned under words most suggestive of each. The first *Eclogue* begins *Tityre*, etc., and this character may be taken as a typical shepherd; the *Georgics* open with the words: "Quid faciat laetas *segetes*," etc.; while the theme with which Vergil opens the *Aeneid* is "*Arma virumque*."

These works shall all endure while Rome remains the capitol of the world, the "eternal city." See *Life*, line 129, note. Horace similarly measures what to him was unending time (*Odes*, III, 30, 7):—

"My praise shall ever grow while priest with silent virgin train shall climb
the capitol."

27. The torch, as well as the bow and arrows, was one of the traditional implements of Cupid; see page 80, line 461.

28. **Tibulle**: see note on *The Life of Ovid* (*Tristia*, IV, 10), line 51.

29. **Gallus**: see note on *Life*, line 53.

31-42. Ovid is filled with a poetic ecstasy as he realizes and proclaims the triumph of the bard over power and wealth, the tongue of envy, time, and even death itself.

33. **cedant**: H. 559, 2 (483); M. 321, 2; A. 266; G. 263, 3; B. 275; L. & M. 713, 714.

37. **myrtum**: the myrtle was sacred to Venus.

39, 40. "Envy feeds upon the quick, but spares the dead, where his own praise keeps watch o'er every man according to his deeds."

42. Compare with this the final passage of the *Metamorphoses*, and both with Horace, *Odes*, III, 30, and consider whether Ovid had this ode in mind as he wrote.

II, vi. — 1. **psittacus**: there are many references in the Roman writers to the use of the parrot as well as of other birds as pets. This lament of the poet over the death of the parrot is no doubt suggested by the poem of Catullus (carmen 3) upon the death of his mistress's pet sparrow. It is worth while to note, however, the wide difference between the simple and natural, tender though half playful treatment of Catullus with the florid, almost mock-heroic, and conventional style of Ovid. Statius (*Silvae*, II, vi) has a poem upon the same theme, though it is evident that he follows Ovid rather than Catullus.

imitatrix: i.e. as Statius has it, *humanae linguae*.

1-16. The announcement of the death and the summons to the funeral of all bird-kindred and friends.

2. **exequias**, etc.: "attend in throngs the funeral." *Exequias ire* is a conventionalized expression, *exequias* being used as the limit of the motion in *ire*.

PAGE 27. — 3-6. All the features of the typical Roman funeral are to be present, of which the most notable were the hired mourners, women who beat their breasts, rent their cheeks, and tore their hair. The horn would suggest the musicians who headed the procession at the funeral of a man of importance.

7, 8. "As for the crime of the Thracian tyrant, which thou, Philomela, bewailest, that complaint has expired by natural limitation."

Ovid has related the story of Tereus, Procne, Philomela, and Itys at some length in the *Metamorphoses* (VI, 412-674). See analysis on page 139. This Thracian king did violence to Philomela, the sister of his wife Procne. The latter, together with her sister, in revenge, slays Itys, the son of the king, and serves him up as a feast to his father. Tereus, on discovering the horrible nature of his repast, draws his sword and pursues the two sisters; whereupon he is changed into a lapwing, Philomela into a nightingale, and Procne into a swallow.

The complaints of Philomela, half nightingale, half maid, have entered deeply into literature. Examples of this are in Shakespeare (*Lucrece*, 1079):—

By this, lamenting Philomel had ended
The well-tuned warble of her nightly sorrow,
And solemn night with slow, sad gait descended
To ugly hell.

And in Matthew Arnold (*Philomela*):—

O wanderer from a Grecian shore,
Still, after many years, in distant lands,
Still nourishing in thy bewilder'd brain
That wild, unquench'd, deep-sunken, old-world pain—
Say, will it never heal?

11. *omnes*: supply *delete* from the next line.
12. Ovid makes much of the supposed friendship between the parrot and the turtle dove, and does not fail to compare this friendship with that of Orestes and Pylades. Other famous friendships are those of Damon and Pythias, Scipio and Laelius, not to mention David and Jonathan.
Pylades was the faithful friend and cousin of Orestes, who shared his fortunes in his banishment, and helped him to avenge Agamemnon's death upon Clytaemnestra and Aegisthus.
- 17-32. Regretful memories of the departed bird's beauty, accomplishments, and excellence of disposition.
19. "What avails it that thou didst find favor with my mistress when I gave thee to her?"
21. *pinnis*, *i.e.* by comparison with the brilliant colors of the feathers.
22. "With thy purple-red beak tinged with orange."
25. It must have been pure spite on the part of Fate that took off this peaceful, harmless bird. It is the irony of Fate that quarrelsome quails thrive amid their quarrels.
28. "And perhaps for this very reason (*inde, i.e.* their quarrelsome disposition) large numbers of them reach old age."
- 29, 30. "The merest morsel was thy fill, and thy mouth, forever full of talk, had little room for food."
31. *causae* is plural by attraction to the number of *papavera*, with which it is in apposition. Understand *erant esca* with *papavera*.
- 33-42. The bad and unworthy among birds and men live on and on, but the good die young.
34. "The jackdaw, harbinger of rainy weather." The crow is the usual harbinger of rain.

Tum cornix plena pluviam vocat improba voce.

— Vergil, *Georgics*, I, 388.

Aquae nisi fallit augur annosa cornix.

— Horace, *Odes*, III, 17, 12.

35. **cornix invisā Minervae.** The crow had once been the favorite bird of Minerva, but had incurred the displeasure of that goddess through being the bearer of unwelcome news. The raven, Apollo's bird, had been changed from white to black for an offense of the same kind. Ovid tells both these stories in his *Metamorphoses*, II, 535-632.

36. The notion that the crow lived to a fabulous age was a general one. The nine generations mentioned here would amount to about three hundred years.

PAGE 28. — 39, 40. "Death loves a shining mark."

41. Protesilaus, the grandson of Phylacus and native of Phylace, was the first Greek to fall in the Trojan War, —

For a Dardan warrior slew
Her (Laodamia's) husband as he leaped upon the land,
The foremost of the Achaians.

— Homer, *Iliad*, II, 698.

Homer does not mention the slayer of the hero, but Ovid says that it was Hector (*Met.* XII, 67). In *Heroides*, XIII, 93-98, Laodamia, writing to Protesilaus, warns him of the fated death that awaits the Greek who first sets foot on Trojan soil, and begs him to beware. This brave and noble Protesilaus was the pride of the Greeks, but the pestilent Thersites was their bane.

43-48. The death-bed scene reënacted: the fruitless prayers of the maiden, and the faithful bird's farewell.

45. **septima lux**, the seventh day, *i.e.* of the bird's illness.

46. The *Parcae* were the Fates personified as three sisters, whose names, according to Hesiod, were Clotho, Lachesis, and Atropos. They are represented as spinning, measuring, and cutting off the thread of human life. Spenser (*F. Q.* II, 48) gives a graphic picture of these dread sisters at work: —

Sad Clotho held the rocke [distaff] the whiles the thrid
By griesly Lachesis was spun with paine,
That cruell Atropos eftsoones undid,
With cursed knife cutting the twist in twaine;
Most wretched men, whose daves depend on thrids so vaine!

The *Parca* mentioned in Ovid's line is Clotho, whose empty spindle shows that the bird's thread of life is all spun out.

49-58. An ideal scene in bird heaven.

54. **phoenix unica.** The story of this fabulous bird has been often told. Perhaps the oldest account is that of Herodotus (II, 73). Later accounts are in substantial agreement with this. Ovid has himself described this bird at some length (*Met.* XV, 392-407):—

Una est, quae reparet seque ipsa reseminet, ales:
Assyrii phoenica vocant. Non fruge neque herbis
Sed turis lacrimis et suco vivit amomi.
Haec ubi quinque suae complevit saecula vitae,
Ilicet in ramis tremulaeque cacumine palmae
Unguibus et puro nidum sibi construit ore,
Quo simul ac casias et nardi lenis aristas
Quassaque cum fulva substravit cinnama murra,
Se super imponit finitque in odoribus aevum.
Inde ferunt, totidem qui vivere debeat annos,
Corpore de patrio parvum phoenica renasci.
Cum dedit huic aetas vires, onerique ferendo est,
Ponderibus nidi ramos levat arboris altae,
Fertque pius cunasque suas patriumque sepulcrum,
Perque leves auras Hyperionis urbe potitus
Ante fores sacras Hyperionis aede reponit.

55. **ales lunonia**, *i.e.* the peacock.

59-62. His tomb and epitaph.

60. "Where a slender slab has an epitaph [compare "short and simple annals"] to match."

61. **ex ipso sepulcro**, *i.e.* from the very fact that I am buried at all.

62. "My tongue was skilled to speak beyond the wont of birds."

PAGE 29. — II, xi. 1-4. "The first pine felled on Pelion's heights to wondering ocean's waters evil ways revealed, when, reckless, midst the clashing rocks, it bore the wondrous sheep of golden fleece."

Ovid, though very fond of the story of Jason and Medea, nowhere enlarges upon the voyage of the Argonauts in search of the Golden Fleece. In these four lines he gives the briefest possible summary. The impiety of that first voyage is everywhere dwelt upon by the poets. The *concurrentes cautes* were the Symplegades, two rocky islands in the Euxine Sea that clashed together on the attempt of any object to pass between them. This first ship, the *Argo*, did not carry the golden-fleeced ram, as Ovid narrates here. This animal proceeded by miraculous flight to Colchis, bearing Phrixus upon his back. It was the fleece alone that the *Argo* bore away from Colchis, but not by way of the Symplegades.

- 5, 6. If the first ship had been wrecked, there never would have been another, and my sweet-heart would not now be leaving me.

This vain regret for a remote first cause of present suffering is frequently expressed in the poets. An excellent example of this, and one which also traces misfortune back to the Argo, is the lament of Medea's nurse in the tragedy of *Medea Exsul*, by Ennius, in which the nurse holds that if the timbers for the Argo had never been cut, Medea would never have come to her present misfortunes.

- 11-16. He attempts to dissuade her from the voyage on the ground that there is nothing worthy of her notice there.

12. "The restless sea is just one dark blue expanse."

18. **Scylla, Charybdis**: these are the stock fabulous terrors of the sea, the names of two dangerous rocks in the passage between Sicily and Italy.

19. **Ceraunia** was a part of the dangerous rocky coast, the westernmost portion of Epirus. See Vergil (*Aen.* III, 506):—

Provehimur pelago vicina Ceraunia iuxta,
Unde iter Italiam cursusque brevissimus undis.

The danger of this coast Horace describes (*Odes*, I, iii, 19):—

Qui vidit mare turgidum et
Infames scopulos Acroceraunia.

20. The "great and lesser Syrtes" were hidden sandbanks off the northern coast of Africa.

22. "No blast can harm the one who (merely) questions."

26. "And sees destruction near as are the waves themselves"; *i.e.* the waves *are* destruction.

27. **concussas** is proleptically used. The waves will not be *concussae* until the action in *exasperet* has taken place.

29. **sidera Ledaë**: the constellations of Castor and Pollux, regarded by sailors as their patron divinities. These gods were supposed to be manifest in the electric balls that are said at times to play around the masts of vessels after stormy weather. Horace enlarges upon this thought (*Odes*, I, xii, 25).

- 31, 32. **fovisse, legisse, increpuisse**: the tense of these infinitives is with reference to the time when this thought will come home to the girl.

33. **at**, etc.: the poet, finding his warnings vain, turns to prayers for her safety, and brightly pictures her return.

si vana, etc.: this fate of vain prayers, to be the sport of the winds, is one commonly expressed. See the previous selection, line 44.

- PAGE 30.—34. **Galatea**: there is no special reason why Galatea's presence should be invoked, except that she was a sea-nymph, herself accustomed to skim the waves in safety. See Vergil (*Aen.* IX, 102):—

Qualis Nereia Doto

Et Galatea secant spumantem pectore pontum.

36. **Nereidesque**: *que* is redundant here, as frequently. Compare the common phrase *pater deumque hominumque*.
37. **nostri**: H. 451 (399, I, 2); M. 226, I; A. 218, *a*; G. 374; B. 204, I; L. & M. 573.
- 37-42. The god of the sea, the winds, the waves, the girl herself, are to assist in speeding the homeward bound vessel.
39. "Then may mighty Nereus incline the sea toward these shores."
41. **Zephyri**: if, as is natural to suppose, Corinna was sailing toward Greece, the Zephyrs, literally interpreted, would not bring her home. We are to understand, therefore, merely gentle breezes as opposed to storm blasts.
42. "Do thou thyself lay eager hands upon the swelling sails." The pretty picture is here presented of the girl, in her eagerness to reach home, pressing upon the already swelling sails, as if to add her weight to the strength of the wind. It is this eagerness, perhaps, that the poet most loves to picture, rather than its possible — or impossible — physical effect.
- 43-56. Joyous anticipation and picture of her return.
44. **illa**: understand *puppis*.
45. "And I shall catch thee in my arms and wildly kiss thee."
- 47, 48. In his eager haste he will not wait for preparations for a formal banquet, but will improvise table and dining couches of sand for an impromptu banquet on the shore.
48. "And any mound you please shall take a table's place."
49. **multa**: this is expanded by two different clauses, — *sit ut obruta navis* (line 50), and *te extimuisse* (line 52).
50. **ut** = "how that," introducing indirect question.
53. **sint**: understand *ut*.
54. "Why should I not myself invite my own prayers' fulfillment" (and gladly believe any tale of deliverance you choose to tell)?

III, vi. — I, 2. "O stream, thy muddy banks thick set with reeds, I'm hastening to my mistress: stop thy waves awhile. Thou hast no bridge nor hollow skiff which, even oarless, still by cordage stretched across, might bear me over."

4. **vehat**: H. 591, I (503, I); M. 383; A. 320, *a*; G. 631, 2; B. 283, 2; L. & M. 838.

PAGE 31. — II, 12. **si non datur**, etc.: "if I am not allowed in any way to set foot on the further bank."

- 13, 14. The reference is to Perseus, the son of Danaë, who was equipped with winged sandals, and carried in his hand the Medusa head with its snake locks.

15, 16. For explanation of references in this line see epitome of story of Triptolemus and the car of Ceres, as told in *Metamorphoses*, V, 642-661, page 132.

17, 18. "But I am voicing the monstrous lies of ancient bards; no time has ever produced these wonders, nor ever will produce them."

Considering Ovid's especial fondness for these mythical tales, and the verisimilitude with which he tells them everywhere, this is a remarkable admission for him to make. We should hardly expect him to cheapen his own wares. The estimate, however, in which these tales were held generally is well voiced by the passage. The same contempt is expressed by Cicero in *Tusculan Disputations*, I, 6. The disputant has been recalling the traditional terrors of Hades, and the following dialogue ensues: *M.* Haec fortasse metuis et idcirco mortem censes esse sempiternum malum. *A.* Adeone me delirare censes, ut ista esse credam? *M.* An tu haec non credis? *A.* Minime vero. Again, § 48, he says: Quae est anus tam delira quae timeat ista?

20. " (So may you go on forever!) flow within bounds." This is a curious form of adjuration, in which a favor is asked, as it were, in the name of that which the grantor of the favor would most desire. Other cases in point are: —

Sic tua Cyrneas fugiant examina taxos,
Sic cytiso pastae distendant ubera vaccae,
Incipe, si quid habes. — Vergil, *Ecl.* IX, 30.

Sic tibi, cum fluctus subterlabere Sicanos,
Doris amara suam non intermisceat undam:
Incipe. — *Ecl.* X, 4.

"So may the goddess of Cyprus, the brothers of Helen, bright gleaming stars, and the father of winds guide and protect thy course, O ship, (on this condition), that thou return Vergil in safety to his journey's end." — Horace, *Odes*, I, iii, 1.

21. "O boisterous stream, believe me, thou wilt incur unbearable odium."
invidiae: II. 447 (401); M. 217, 2; A. 214, c; G. 366; B. 203, 5; L. & M. 556.

23. *deberent*: the obligation is doubly expressed — by the verb itself and by its mode. It is a past as well as a present obligation, since the poet proceeds to treat the matter historically.

87. "What have I to do with thee, mad stream?"

89. *quid, si flueres*: "what and if thou wert to flow?" etc.

91-96. This is no true river, with permanent tributaries and fountain head, but a nameless chance product of rains and melting snows. This lack of sustained life leads to the extremes of the muddy torrent and the dried-up rill.

- PAGE 32. — 96. **pulverulentus**: to address a river thus is almost paradoxical; it is a strong way of saying that in the dry season there is no river there at all.
- 97, 98. Rhetorical questions. No traveler at such a time could slake his thirst by thy waters; no one in gratitude has ever blessed thee with the river's blessing — "flow on forever." With this form of blessing compare a similar expression in line 20.
100. **damna**: *i.e.* my disappointment in that I cannot cross and continue my journey.
- 101-104. The poet expresses extreme disgust that he should have mentioned the names of noble streams in such a presence. It is a case of "pearls before swine."
102. "To *this* stream, — think of it! — I, fool that I was, was telling the tales of rivers' loves!"
103. **nescio quem hunc spectans**: "gazing upon this mere nobody."

III, xv. — 1. **tenerorum Amorum**: a frequent phrase, designating the objects of amatory verse. See *Life of Ovid*, line 1.

2. "Here are my elegies rounding their final goal." The figure is from the race course, where the chariot in turning just grazes the goal post (*meta*) set up to mark the course. The representation of life, or a period of life, under the figure of a race course is a poetical commonplace.
3. **alumnus**: this, with **heres** (line 5) and **factus eques** (line 6) is to be construed with *ego*, the subject of *composui*.
4. "And never have my loves disgraced me." Compare similar statement in *Life of Ovid*, lines 67, 68.
- 5, 6. See also *Life*, lines 7, 8, and note.
7. The following epitaph, according to Suetonius, was placed upon the tomb of Vergil at Naples: —

Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope; cecini pascua, rura, duces.

- 9, 10. "Which its desire for liberty had forced to honorable arms, when Rome, anxious (for her power) feared the allied bands." The reference is to the social war, or the struggle of the Italian allies for Roman citizenship. Among these allies were the Pelignians. The war ended in 90 B.C. with a successful issue for the allies.
13. **dicat**: H. 552 (485); M. 327; A. 311, *a*; G. 257, 2; B. 280, 1; L. & M. 717.
- 13, 14. "Ye walls, which could produce so great a poet, however small you are, I call you great."

PAGE 33. — 15. **Amathusia**: Venus is so called from Amathus, a city of her favorite Cyprus.

17. "Horned Bacchus has sounded with heavier thyrsus." Bacchus is sometimes represented with horns as symbolic of natural powers. See Tibullus (II, i, 3): —

Bacche, veni, dulcisque tuis e cornibus uva
Pendeat.

And Propertius, in the ode in which he declares his intention of becoming a votary of Bacchus (IV, 16, 19), says: —

Quod superest vitae per te et tua cornua vivam,
Virtutisque tuae, Bacche, poeta ferar.

Bacchus was sometimes represented upon the stage with horns. See Euripides, *Bacchanals*, 920: —

Pentheus (to Dionysus):

"Thou as a bull seemest to go before me,
And horns have grown upon thine head. Art thou
A beast indeed? Thou seem'st a very bull."

In Horace (*Odes*, II, xix, 29) Bacchus is described as adorned with a golden horn: —

Te vidit insons Cerberus aureo
Cornu decorum.

But this is probably in reference to the horn of wine carried by the god to propitiate monsters in Hades.

For the horn as an emblem of power, compare the frequent language of Scripture; e.g. "All the horns of the wicked also will I cut off; but the horns of the righteous shall be exalted" (Ps. 75: 10).

18. *I.e.* "I must undertake a greater work." The poet evidently has in mind the *Fasti* and *Metamorphoses*.
20. "Work destined to live on, surviving, after I am dead." Upon the importance which Ovid himself attached to the *Amores* see *Life of Ovid*, line I, note.

ARS AMATORIA

The composition of this work may be dated by the allusion in I, 171, to a *naumachia* or sham sea fight presented by Augustus in 2 B.C.: —

Quid, modo cum belli navalis imagine Caesar
Persidas induxit Cecropiasque rates?

PAGE 34. — I, 3, 4. "By art — and sails and oars, swift ships are moved, by art, quick flying chariots: by art must Love be guided." The poet would emphasize that which forms the theme of his poem — the art to which he has reduced what was hitherto but an untrained impulse of love.

5. **Automedon** was the famous charioteer of Achilles, master of his art. He is mentioned by Vergil in *Aeneid*, II, 477.

6. **Tiphys** was famous as the skillful pilot of the Argo.

7, 8. And Ovid is to combine the skill of both, as charioteer and pilot of the car and bark of Love.

95. **saltusque**: see *Amores*, II, xi, 36, note.

96. **thyma summa**: "the tops of the thyme."

97. **cultissima femina** is here used in the sense of *cultissima quaeque femina*, "all the fine ladies."

98. "Their numbers often have delayed my choice."

101–126. The poet seizes this opportunity to tell the well-known story of the ruse of Romulus and the rape of the Sabines.

101. "Thou didst make, O Romulus, the first games a place of confusion and alarm."

PAGE 35. — 103–108. This description of the primitive theater is, we may be sure, in conscious contrast to the theater that Ovid knew, with its *vela* or awnings, stretched over as a protection to the spectators from the sun and rain; its rich marble structure; its highly decorated stage and elaborate stage setting.

106. **scaena**: does this mean that the trees in their natural position formed a sylvan background to the whole rural scene? or is *scaena* to be taken in its more technical sense of "stage setting," "background," or "scenery" for the stage? Vergil, in his picture of the home of the nymphs (*Aen.* I, 164), thinks of the bay as a theater, and the grove of trees at its inner extremity as a *scaena* or background: —

Tum silvis scaena coruscis
Desuper horrentique atrum nemus imminet umbra.

107. **in gradibus de caespite factis**: "on seats made of turf," *i.e.* they sat upon the sloping, turf-covered hillside.

108. "Their shaggy locks encircled by a wreath of any sort."

109. **quisque** splits the subject of *notant* into its component parts.

112. **ter pede**: "in a dance of triple measure." This rude dance is described by Horace in his ode on the rustic festival of Faunus (*Odes*, III, xviii, 15): —

Gaudet invisam pepulisse fossor
Ter pede terram.

- 121-124. Ovid is fond of detailed analysis of action. Another striking example of this is in the description of the destruction of the children of Niobe, *Metamorphoses*, VI, 218-312.
126. "And fear itself enhanced the loveliness of many."

- PAGE 36. — III, 685, 686. The story of the death of Procris has been often told, and with variation of details. Before Ovid, Homer and Vergil had both made brief mention of Procris in Hades among other heroines whose love had come to a tragic end. The Greek Apollodorus had told her story. After Ovid's time Pausanias told the same story. Ovid himself has told the story twice, first in the present passage, and again with much greater elaboration in *Metamorphoses*, VII, 661-862. The latter version is put into the mouth of Cephalus himself. For its connection in the chain of story, see analysis on page 150.
693. **Zephyris auraque**: Ovid shows great art in giving the reader the necessary clew at the outset to the real meaning of *aura*, which is the word on which the story turns. By coupling it with *Zephyri*, he shows us at once that it is a breeze and not a nymph. It is this same coupling of the two words in line 728 that undecives Procris. In the second telling Ovid omits this fine touch, and it is necessary for Cephalus to explain in set terms to his dying wife.
697. **releves**: II. 590 (497, 1); M. 382, 3; A. 317, 2; G. 630; B. 282, 2; L. & M. 835.
699. **male sedulus**: "over officious."
700. **memori ore**: a striking phrase, because the power of memory is transferred from the brain to the lips. The gossip repeated with "retentive lips" what he had heard.
- 703-706. With all his city-bred tastes, Ovid has a genuine artist's love for the country, and draws some of his most effective descriptions and figures from nature. It must be admitted, however, that the present comparison is rather Cyclopean in its realism:—"like the lingering frost-bitten leaves of the vine after the grapes have been gathered, and the ripe quinces that curve their branches down, and cherries not yet ripe for human food." Compare *Met.* XIII, 789 and following.
708. **indignas**: this word is used here, as often, when applied to an inanimate object, in the sense of "unworthy or undeserving such treatment."
711. **perventum**: impersonal, supply *est*.
713. "What were thy feelings, then, O Procris, when thus, almost beside thyself, thou didst lie in waiting."
715. **iam, iam**: the dramatic repetition of *iam*, a device often employed by the poets to express the imminence of the act,

Aura, according to regular construction, would be *Auram*, construed as subject of *venturam* (*esse*), the object of *putabas*.

716. **probra**: adjective used as substantive, nominative, plural. Supply *esse* with *videnda*.

717 **velles**: this is an extension of the subjunctive use regularly found in the first person only. H. 556 (486, I); A. 311, *b*; G. 258; B. 280, 2, *a*; L. & M. 720.

PAGE 37. — 719, 720. "To influence her belief there is the place, the name, and the informer, and the further fact that a lover always believes his fears."

723, 724. The same thought—the arrival of the hour of noon—is twice expressed in poetical repetition in these lines. Examples of this parallelism of thought, which forms the basis of Hebrew poetry, are very frequent in the Latin poets.

725. **ecce** always introduces a new actor upon the scene, and this with some abruptness and promise of interesting developments. It corresponds to the English "But see!" "See there!"

726. This line beautifully illustrates the interlocking arrangement of nouns and adjectives. The student should watch the verses for variations upon this arrangement.

728. See note on line 693.

735, 736. The poet himself, as if carried away by his interest in the scene, cries out to avert the disaster. So also when the sailors are about to murder Arion. See page 52, lines 101, 102. The value of this rhetorical device can readily be seen.

740. **hoc**: *i.e.* the fact mentioned in *nulla paelice laesa*. "This thought will make thee rest lightly upon me, O earth, when I am laid in the grave."

745, 746. "Her spirit takes its leave, and, slipping gently from the breast that had too heedless been, is caught up by her grieving husband's lips."

The reference is to the Roman custom in accordance with which the nearest relative would catch the last breath of the dying one in his own mouth. Following are some other references to this custom:—

Filiorum suorum supremum spiritum ore excipere liceret.

—Cicero, *in Verrem*.

Membra complecti ultima,

O nate, liceat; spiritus fugiens meo

Legatur ore.

—Seneca, *Hercules Oetaeus*, 1341.

Date vulnera lymphis

Abluam, et, extremus si quis super halitus errat,

Ore legam.

—Vergil, *Aeneid*, IV, 683.

Impositaque manu vulnus foveo, oraque ad ora
Admovet atque animae fugienti obsistere tentat.

— Ovid, *Metamorphoses*, XII, 424.

This custom may point either toward the perpetuation of the dying in the relative who receives his final breath, or merely to the natural desire to prevent the exit of the departing breath. The last passage quoted above plainly expresses this thought.

REMEDIA AMORIS

PAGE 38. — 3. **parce damnare**: a poetic variation on *noli damnare*. Examples of this construction are frequent in Horace: *fuge quaerere, ne parce dare, mitte sectari, remittas quaerere, omitte mirari*, etc.

sceleris: H. 456 (409, II); M. 228; A. 220; G. 378; B. 208, 2; L. & M. 582.

4. "Me who have so often under thy leadership borne the standard intrusted to my care."

5, 6. Homer, in his fifth book of the *Iliad*, tells how Venus rescued Aeneas from death at the hands of Diomedes, the son of Tydeus; how Diomedes wounded the goddess with his spear, and how she was carried back to heaven in the chariot of Mars.

9, 10. The reference is to the *Ars Amatoria*, which is here shown to be prior in composition to the present work. Line 4 above probably refers to the *Ars*, though it may easily include the *Amores*.

10. "And that (*i.e.* love) which once was mere blind impulse, is now reduced to law."

13, 14. **ardet** is coördinate with *amat*, and the conclusion of both is in *gaudeat* and *naviget*.

gaudeat: H. 559, 2 (483); M. 321, 2; A. 266; G. 263, 3; B. 275, 1; L. & M. 713.

15. "But if any one is struggling under the sway of an unworthy love."

74. The intervening steps in the natural growth from the "green shoot" to the "sturdy stalk" are poetically described by Cicero (*De Senectute*, 51).

PAGE 39. — 87, 88. **summa tellure**: "the surface of the earth," is in contrast with *in immensum*, "deep down (below the surface)."

90-94. The *doctor amoris* is full of wise saws and the proverbial expressions of his art.

95. **verba dat**: a common expression, "cheats," "deceives."

96. "The nearest (earliest) chance for freedom is the best." The *vindicta* was the rod with which a slave was touched in the ceremony of manumission. Its use here in connection with the slave of love is very apropos.

97-100. This is a truism of nature and of ethics. Size and strength are the result of gradual growth through the lapse of time.

99, 100. "If thou hadst known at the start to how great a sin thy course was leading, a tree's rough bark, O Myrrha, would not now conceal thy face." The story of the change of Myrrha into a myrrh tree is told in the tenth book of *Metamorphoses*.

174. **reddat**: H. 590 (497, 1); M. 382, 3; A. 317, 2; G. 630; B. 282, 2; L. & M. 835.

PAGE 40. — 185, 186. "What, when the bees flee the smoke that's made beneath (their hives), that the honeycombs may be removed and relieve the bending withes."

ut relevent is a clause of purpose, but it is not the purpose of the subject of the main verb, *fugiunt*, but of the agent of *suppositos*.

vimina curva: are the shelves or partitions of osiers within the hives on which the combs are built. The removal of the honeycombs would relieve the overweighted withes.

190. The reference is to the ancient custom of placing the grapes in large vats and treading out the juice or "must" with the bare feet.

191, 192. These lines mention the three processes in harvesting grain — the reaping with the sickle (*desectas*), the binding into sheaves (*adligat herbas*), and the gleaning of the scattered stalks of grain.

herbas: the poet does not here make the distinction between *herba* and *segetes* which he draws in line 84 of this poem.

195, 196. "Then there is grafting: make one branch adopt another, and let the tree stand covered o'er with borrowed foliage."

The process of grafting always excites admiration and poetic fancy. Cicero says of it (*De Senectute*, 54): *Nec consitiones modo delectant sed etiam insitiones, quibus nihil invenit agricultura sollertius.*

197. **haec voluptus**: "pleasure of this sort."

201. **leporem pronum**: see vocabulary under the word *pronus*.

203. **varia formidine**: compare *Metamorphoses*, XV, 475, and note.

248-258. These are the often stated wonders which professors of magic arts claimed to be able to perform — to call spirits from the tomb, to cause the earth to yawn asunder, to transfer crops from field to field, dim the sun's light, turn rivers back upon their course, wrest the moon from the sky, and other things equally wonderful. Compare Vergil (*Aeneid*, IV, 487-491): —

Haec se carminibus promittit solvere mentes,
Quas velit, ast aliis duras immittere curas:

Sistere aquam fluviis, et vertere sidera retro;
 Nocturnosque ciet Manes; mugire videbis
 Sub pedibus terram, et descendere montibus ornos.

PAGE 41. — 259. *recantatas* is partly adverbial in its force: "no hearts shall lay aside their cares *through the force of charms*."

261, 262. Medea (the Colchian witch) is represented at the opening of *Metamorphoses*, VII, as struggling between filial devotion and her new-born love for Jason—a love which in the end she is unable to resist.

263–288. Circe was the daughter of the Sun and of the sea-nymph Persa, from whom she inherited her magic powers. Homer has given at length the story of Ulysses and Circe in the tenth book of the *Odyssey*, but he describes no such attempt on the part of the goddess to retain Ulysses, and no such struggle with her own love as is here represented.

362. "According to whose standard my muse is wanton."

363. *placeam*: H. 587 (513, 1); M. 376; A. 314; G. 573; B. 310, II; L. & M. 920.

364. "Let any and every man say what he will against my work."

395, 396. Ovid here bases his fame upon his love poetry. And even at the end of his life, when his two great poems, the *Fasti* and *Metamorphoses* were completed, he still introduces himself to posterity merely as *tenerorum lusor amorum* (*Tristia*, IV, 10, 1).

397, 398. "So far I answer spite: now bard, more firmly grasp the reins and speed thee on thy way."

TRAGEDY

PAGE 42. — *Amores*, II, xviii, 11, 12. Compare with this passage *Amores*, I, 1 (page 23), in which the poet refers to a struggle of the same kind, with the same outcome.

12. *I.e.*: he betakes himself again to amatory verse.

13. *sceptra*: one of the accompaniments of Tragedy.

tamen: this shows that, notwithstanding his failure to keep to the task implied in *sumptis ab armis* of line 11, he did accomplish something tangible in tragedy. This something must have been his lost tragedy of *Medea*, the only one from Ovid's pen of which we have knowledge.

The *Medea* must therefore have been written before the present poem.

15. *pallam, cothurnos*: two other accompaniments of Tragedy.

16. "The scepter which my hand assumed and so quickly lost again."

Amores, III, i. The obvious inference from this whole poem is that it was written before Ovid had given himself to the work of Tragedy, for it represents the two divinities, Elegeia and Tragoedia, contending for his devotion, and ends by a request to Tragedy that she wait awhile before claiming him, a request which she grants.

6. The poet was in a receptive mood, seeking a theme for song. The moment was therefore an opportune one for the advent of the claimants for his attention.

moveret: see references to *reddat*, *Rem. Am.* 174, note.

PAGE 43.—11. The line pictures the vehemence that would “tear a passion to tatters,” and the traditional stage strut of the tragedian.

12. **comae**: understand *iacebant*. “Her hair hung low upon her frowning brow, her palls swept the ground.”

14. **Lydius cothurnus**: Micyllus commenting upon this passage says: *Lydium pro Hetrusco hic accipit Commentator, quasi Graeci ab Hetruscis tragœdium et eius ornatum acceperunt. Ego vero proprie dictum Lydius accipere malim: propterea quod multa, quae ad rem ludicram pertinent, a Lydis inventa fuere.*

It should be added that the ancients considered the Etruscans to be of Lydian origin.

- 17, 18. “Thou art the common talk at the drinking bouts and street corners.”

23. **tempus erat**: an emphatic way of saying “it is time,” *i.e.* “it is high time.” Compare Horace (*Odes*, I, xxxvii, 4):—

Nunc Saliaribus

Ornare pulvinar deorum

Tempus erat dapibus, sodales,

thyrsus graviore: it is not the intention of Tragedy to suggest that Ovid come under the sway of Bacchus, whose symbol the thyrsus is. She means simply that he must be swayed by a mightier, more exalted impulse than love. For this more general meaning of *thyrsus* see Lucretius I, 923:—

Sed acri

Percussit thyrsus laudis spes magna meum cor.

25. “Thou art dwarfing thy powers by the stuff thou writest of.”

28. **per numeros suos**: see *Life of Ovid*, lines 25, 26.

29. **habeam**: H. 558 (483); M. 325; A. 267; G. 260; B. 279, 1; L. & M. 710.

30. **implebit** is the future indicative of mild command. See references to *feres*, *Heroides*, X, 150 note.

- 35, 36. “Why with labored phrases, O soulful Tragedy, dost thou o’erwhelm me? Canst never be else than ponderous?”

- 37, 38. *I.e.* in her above address, Tragedy has used the elegiac measure.

39. "As for me, I should not bring your lofty strains into comparison with mine." The proper meter of tragedy was the heroic measure, or iambic senarius.
40. "(The uses of) your princely dwelling overwhelm my humble doors;" *i.e.* "my humble measures are but a slender and insufficient instrument through which to convey your lofty thoughts."
- PAGE 44. — 43, 44. "And yet I have acquired greater powers than thou, simply by bearing much that thy haughty spirit would not endure." Elegeia has been always willing to "stoop to conquer."
- 45-52. The personification is still kept up here, although these lines would apply equally well to a person and to poems of love.
- 53-58. In these lines the personification is entirely dropped, except that the first person is still used. But the speaker is no longer Elegeia, nor even the amatory poem, but rather the paper on which the latter is written. Each couplet in this passage describes some ruse, either on the part of the writer to get his poetic billet-doux into his mistress' hands undiscovered, or on the part of the latter herself to prevent the detection of the note by her duenna.
55. **abiret**: H. 603, II, 2 (519, II, 2); M. 354; A. 328; G. 572; B. 293, III, 2; L. & M. 921.
57. **natali**: understand *die*.
at: in a sense coördinates *rumpit* and *mersat* with *mittis*, but only loosely so: "what of this, that when thou dost send me as a gift upon her birthday, she, on the other hand," etc.
- 59, 60. Ovid drew his first poetic inspiration from love, and through his amatory verse gained that reputation as a poet which causes Tragedy to seek his services.
- 61-68. Ovid's reply expresses reverence to both the goddesses and desire to please both. Inasmuch, however, as tragedy is a grander and more enduring work, he begs the postponement of this work for a season.
- 61, 62. "By both your divinities I beg that he who reverences you both may receive your words into empty ears," *i.e.* without decision for the moment in favor of either.
64. It is as if his lips had already been touched with the finger of inspiration, and the heroic strains of tragedy were pressing for utterance.
- 69, 70. He will indulge in amatory verse now; tragedy is soon to follow.
 Ovid in later life, writing from his banishment (*Tristia*, II, 553), calls attention to tragedy among the more serious works of his pen: —

Et dedimus tragicis scriptum regale cothurnis,
 Quaeque gravis debet verba cothurnus habet.

FASTI

Fasti (understand *dies*) are primarily court-days, on which the courts could be held and judgment pronounced. By a transfer the word comes to mean a list or calendar of all the days in the year, with the particular event connected with the several days, the festivals falling thereon, etc.

PAGE 46. — I, 1, 2. Ovid states the design and scope of his poem: "Of times and seasons, each with its cause, arranged throughout the Roman year, and constellations that set beneath the earth and rise again, I'll sing."

3. **Caesar Germanice**: as has been stated on page 46, this first book was revised and rededicated to Germanicus. Ovid, writing to Augustus from exile (*Tristia*, II, 549-552), tells how he had written twelve books of *Fasti*, dedicated to Augustus himself, and how the work had been broken off by his exile:

Sex ego Fastorum scripsi totidemque libellos,
Cumque suo finem mense volumen habet,
Idque tuo nuper scriptum sub nomine, Caesar,
Et tibi sacratum sors mea rupit opus.

4. It is a favorite device of Ovid to compare his work to a ship. See II, 3; IV, 18. Similarly, in I, 25, the poet's work is likened to a chariot drawn by horses; and see IV, 10, also *Remedia Amoris*, I, 394, 397.
5. **officio huic devoto** is to be construed with *ades*. "And, not disdaining even meager praise, graciously accord, of thy divine favor, a hearing to this work which is here presented as an offering to thee." This base spirit of sycophancy pervades and spoils the whole passage.
7. **sacra annalibus eruta priscis**: so in IV, 11. Ovid here gives in part the sources of his information. The *annales* were, in the first place, the public chronicles, kept from ancient times by the Pontifex Maximus. There were also other writers of annals and antiquarians from whose works Ovid could draw, such as M. Fulvius Nobilior, Quintus Ennius, M. Porcius Cato, and M. Terentius Varro. The works of Livy would also furnish much valuable material. As a model for his work Ovid had the *'Aitia* or "Causes" of Callimachus, a Latin translation of which was known to him. It may be that the title of this work is reflected in *Tempora cum causis* in line 1 above.
9. **festa domestica vobis**: the fashion of commemorating the deeds of the ruling families by inscriptions in public buildings and by establishing holidays in their honor became more and more in vogue in the days of the empire. Compare our national holiday on the birthday of Washington. Horace refers to the custom of honoring both by *tituli* (public inscriptions) and *fasti* (*Odes*, IV, xiv, 1): —

Quae cura patrum quaeve Quiritium
 Plenis honorum muneribus tuas,
 Auguste, virtutes in aevum
 Per titulos memoresque fastos
 Aeternæ?

PAGE 47. — 10. **pater, avus**: *i.e.* his adoptive father (Tiberius), and grandfather (Augustus).

11, 12. "The honors which they enjoy marking red-letter days in our calendar, thou too with Drusus shalt obtain."

12. Drusus, the younger, was the son of Tiberius, and hence the adoptive brother of Germanicus. He died of poison administered through the plots of the imperial favorite Sejanus.

15. **conanti**: supply *mihi*.

ire: *i.e.* to enumerate. Compare II, 16, *ingredimur*. In both passages the poet pictures a solemn procession passing in review the hero's glorious deeds, and honors that have been bestowed for these. The whole passage (II, 9-16), wherein the poet disclaims the power or intention to bear the arms of the soldier, but offers rather the higher service of the bard, parallels, though in greater detail, I, 13-15. The former is the original passage addressed to Augustus, while the latter, addressed to Germanicus, is the product of the revision of Book I.

17. **da** is a common elegiac construction for *si dabis*.

steteris is the conclusion of this condition.

19, 20. "My book is started on its way to undergo the criticism of the learned prince, as if sent to be read by the Clarian god himself."

21, 22. **quae sit facundia culti oris** is the object of *sensimus*, and *facundia* (understood) is the subject of *tulit*. The reference is to the exercise of the prince as an advocate in defense of his clients.

23, 24. Though famed chiefly as a soldier, Germanicus devoted himself also to literary pursuits, and produced two Greek comedies, some epigrams, and a translation of Aratus into Latin verse. A portion of the latter only is extant.

26. **annus**: *i.e.* "my year of song," "my poem on the year."

63. **ecce** is generally used to call attention to some new actor whose appearance on the stage causes some surprise. Ovid has just been discussing *fasti* and *nefasti dies*, and, having finished his introductory matter, comes now to the first month of his year.

"But see, Germanicus, here is Janus himself, the leader in my song, and he wishes you a glad new year."

67. **ducibus**: *i.e.* the imperial family.

69. *tuis* is to be joined both to *patribus* and *populo*. "To the fathers and the Roman people who are thine."

70. *resera*: Janus as the god of doors is represented with a key. See line 99.

71. *linguis animisque favete*! This is the *ore favete omnes* of Vergil, and the *favete linguis* of Horace. Ovid goes a little deeper, in that he appeals to the thought as well as the word. It is the common appeal of the priest for a sacred silence lest some ill-omened word should escape the lips.

73, 74. Let the strife of the courts, the wranglings of the forum, and din of trade all cease to-day.

75-78. A beautiful picture is given of the scene, as the perfumed clouds of incense rise from the altars, and the gilded temples gleam with the reflections of the altar fires.

76. *spica Cilissa*: *i.e.* the saffron crocus, the best of which came from Cilicia in Asia Minor. It was used by the Romans as a condiment and as a perfume diluted in water or wine. Ovid describes it here as thrown on the fire. And since it burns with a crackling noise (*sonet*) it is a good omen.

PAGE 48. — 79, 80. The attention is next attracted to the consuls elect, who in pure white garments (*vestibus intactis*) take their way up the Capitoline Hill (poetically referred to as *Tarpeias arces*, which formed a part of the hill), while the people, themselves in festal attire of white, press around.

81, 82. All is new (*novi*) because the newly elected officials are inaugurated to-day.

ebur: the curule chair of ivory, on which the "curule officers," consuls, praetors and curule aediles, were allowed to sit.

84. *herba Falisca*: "Faliscan pasturage," *i.e.* of Falerii, the capital of the ancient Faliscans. This was near the region of the River Clitumnus in Umbria, a place famous for its white herds of cattle, which were reserved as victims for sacrifice. See Vergil (*Georgics*, II, 146).

85-88. A complaisant Roman boast of world-wide dominion.

85. *arce sua*: *i.e.* his place of observation on the vault of heaven.

86. *tueatur*: see references to *videant*, *Heroides*, X, 18.

88. *rerum*: compare H. 451, 3 (399, II); M. 226, 2; A. 218, b; G. 375; B. 204, 1, a; L. & M. 573, 574.

89. *tamen* is resumptive, as opposed to the digression in the preceding lines. "But, to resume my story."

90. "For Greece has no divinity corresponding to thee." Nearly all the Roman gods have corresponding deities in the theogony of Greece. But not so Janus.

- 89-93. There are two distinct questions here: (1) Who are you? (2) Why have you this double form?
100. ore priore: "with his front mouth," the one nearest me.
101. vates operose dierum: *i.e.* as author of the *Fasti*, a poem of days.
103. Chaos: Ovid does not connect this name etymologically with *Ianus*; but it has been supposed by some that *Ianus* is a corruption of *Chaos*. A second derivation of *Ianus* is by connection with *Dianus*, which would be a masculine parallel to *Diana*. In Varro the form *Iana* does occur for *Diana*, the moon-goddess. A similar loss of an initial *D* before *i* is seen by comparing *Iovis* with *Vediovīs* (cf. *Fast.* III, 457). Ovid's own derivation is from the $\sqrt{i}$. See lines 126, 127. This has been generally accepted as the popular etymology, but the second derivation given above is more probably correct.
- 105, 106. The ancients conceived of all matter as formed from the four primal elements, earth, water, air, and fire.
- 107, 108. "As soon as this mass broke up through the strife of its component elements, and in its freed state sought new location (for its parts);" *i.e.* the severed elements sought new positions.
- 107-110. In his introduction to the *Metamorphoses* Ovid gives an extended account of the war of these elements and their readjustment in the orderly universe.
109. petīt is perfect, = *petiit*.
- PAGE 49 — 110. medio solo: "in the central region," *i.e.* of the great sphere which is conceived of as the original form of shapeless chaos. The globe is indeed a symmetrical form, but in Ovid's conception (see line 111) *globus* and *sine imagine moles* are synonymous.
113. confusae, etc.: "a slight indication of my once shapeless condition."
- 113, 114. *I.e.* while once in his form all sides were alike, now at least two sides are the same.
114. in me shows that he is speaking of his own form, front and back, and not of objects in front and behind.
116. noris: a syncopated form for *noveris*.
120. cardinis: *i.e.* of the sphere of the created universe.
- 121-124. The conception here is that Janus holds both Peace and War confined in his temple, either of which he may release upon the land at will. A different explanation is offered in lines 279-281.
- 121, 122. "When it is my pleasure to send Peace forth among the quiet haunts of men, she holds free course along unbroken ways."
placidis is proleptic. The *tecta* are *placida* as a result of the advent of peace.
123. miscebitur is used instead the less vivid *misceatur*, which would be the more natural conclusion of *ni teneant*.

127. *inde*: *i.e.* from *ianua* implied in *foribus caeli*, and from *it* and *redit*, which all contain the $\sqrt{i}$. See line 103, note.
128. *libum*: there was a kind of cake offered to Janus called *ianual*.
farra mixta sale: more frequently called *mola salsa*, was the sacred salted meal which, sprinkled on the head of the victim, devoted him to the sacrifice. In II, 24, we find *torrida cum mica (salis) farra*.
- 129, 130. *Patulcius, Clusius*: *i.e.* "the Opener" (*pateo*), and "the Closer" (*claudo*).
- 131, 132. "The reason is that the people of that rude ancient time desired by the use of these names alternately to call attention to my opposite functions which I exercise in turn."
133. *vis mea*: "my functions." It has been seen above that Janus is the god of all opening and closing doors; of all things that begin and end in the earth, the sea, and sky; of the gates of heaven, where Jove's own movements are subject to the "Opener"; of the temple of peace and war. Spenser (*F. Q.* IV, x, 12) represents Janus as presiding over the beginning of the year:—

Therein resembling Ianus auncient,
 Which hath in charge the ingate of the yeare.

134. *aliqua parte*: "to some extent," that is, in lines 113, 114, where he explains that his present shape is a relic of his original form as Chaos.
136. *populum*, or the outside; *Larem*, or the inside, where the image of the *Lar familiaris* stood in a shrine on the hearth of the central room (*atrium*) facing the door.
141. *ora Hecates*: Vergil (*Aen.* IV, 510) speaks of this goddess:

Tergeminamque Hecaten, tria virginis ora Dianae.

This is the goddess of threefold manifestation — Luna in heaven, Diana on earth, and Hecate in Hades. Her statues represent three female forms, and these are placed where three roads meet, "in order that she may watch the roads cut into threefold ways" (line 142).

PAGE 50. — 145. *si vellem*: a less vivid future condition from a past point of view.

279-283. Janus now says that the gates of his temple are open in war "in order when the people go to war they may have opportunity to return," and that he shuts the door in peace "in order that peace may not be allowed to depart." That is, Peace is shut up in order that she may be kept in safety.

Vergil's picture is quite different (*Aen.* I. 294). Behind the shut gates of Janus' temple Fury sits bound hand and foot:—

Dirae ferro et compagibus artis
Claudentur Belli portae; Furor impius intus,
Saeva sedens super arma, et centum vinctus aënis
Post tergum nodis, fremet horridus ore cruento.

282. **clusus ero**: the temple of Janus had been shut only twice in Roman history prior to the reign of Augustus — once in the reign of the peaceful Numa, and again at the close of the first Punic war. In Augustus' reign the gates were three times closed.
285. **vestri** by courtesy includes the Emperor Tiberius, who is represented as sharing in the triumph of Germanicus.
- triumphi**: Germanicus celebrated a triumph in the year 16 A.D. for his victories over the Germans.
289. **quod**: refers to the fact stated in line 290.
291. The son of Phoebus and the nymph Coronis was Aesculapius, the great healing god. See analysis of *Metamorphoses*, XV, 622 and following.
292. **Insula**: was the island in the Tiber within the city of Rome.

- II. — 4. **exiguum**: is in contrast to *velis maioribus*, and is explained by lines 5, 6 — “trifling.”
- 5, 6. The reference is to the *Amores* and other love poems written in elegiac verse.
- PAGE 51. — 8. “Would any one believe that there is any connection between that former work and this?”
- 9–16. See I, 15, note.
10. **omni munere**: H. 464 (414, I); M. 237, 1; A. 243 a; G. 390, 2; B. 214, 1, c; L. & M. 601. The legal age of exemption from service in the Roman army was forty-six years. Ovid implies that he is past that age (this would date the present writing at 3 A.D. or later), but that he still can render valuable service with the pen if not with the sword.
19. The poet proceeds to an examination into the meaning of the old Sabine word *februa* (n. pl.) from which February is derived. The point is to connect the word with *purgamina* in meaning. The facts which he adduces in “proof” (*fidem*) of this connection are as follows: (1) the name *februa* was given anciently to the fillets of wool (*lanas*) used in sacrifice; (2) the sacrifices of lustration performed with the salted meal had the same name; (3) the branches of certain sacred purificatory trees were called *februa*; (4) this name in ancient times was given to all expiatory and lustral processes.
21. **rege**: understand *sacrorum*.
22. **quis**: a contraction for *quibus*.
23. **lictor**: a priest's assistant or attendant.

25. *arbore pura*: not "a pure tree," but "a tree that makes pure," *i.e.* one used in lustral ceremonies. *Pura* is an example of what may be called active adjectives, in which not the quality, but the power to produce that quality, is ascribed to the limited noun. Compare in Horace, *palma nobilis*, "the palm that confers renown"; *albus notus*, "a wind that makes bright," a "clearing wind."
28. *pinea*: the pine tree is seen to be one of the *arbores purae*.
30. *intonsos avos*: the Romans in early times wore the beard uncut. Barbers were not introduced into Rome until 300 B.C. *Intonsi*, therefore, of itself means "ancient."
31. Granting that *februa* and *purgamina* are connected in meaning, how did the month acquire the name *Februarius*? Two explanations are offered: (1) because in this month was celebrated the festival of the *Luperci*, whose ceremonies were considered expiatory; (2) because the *Feralia* or *Parentalia* (see below) fell within that month.
- 31, 32. The *Lupercalia* was a festival held on the 15th of February in honor of Faunus. "The object of the festival was, by expiation and purification, to give new life and fruitfulness to fields, flocks, and people." The ceremonies were performed by the priests (*Luperci*), who, armed with a whip of thongs from the hide of the goat which they had sacrificed (*secta pelle*), traversed (*lustrant*) the city, striking all whom they met with the thongs, in token of purification.
- 33, 34. The festival of *Parentalia*, or festival in honor of dead relatives, was celebrated in the latter part of February. At this time oblations of victims, wine, milk, and other things were presented to the manes of ancestors, who among the ancient Romans were accounted gods. In the latter part of the festival, more properly called *Feralia*, the Romans were accustomed to carry food to the sepulchers for the use of the dead. The departed spirits would thus be appeased and their "ghosts laid" (*placatis sepulcris*). In II, 569, Ovid again refers to the *Feralia*: —

Hanc, quia iusta ferunt, dixere *Feralia* lucem.
Ultima placandis Manibus illa dies.

See also *Tristia*, III, iii, 81-84.

PAGE 52. — 81, 82. Two causes are suggested for one of which the dolphin was honored by a place among the heavenly constellations: (1) When Neptune was wooing Amphitrite, the nymph for a long time shunned his addresses. But a dolphin revealed her place of concealment to Neptune, who, out of gratitude, placed the fish in the heavens. (2) The dolphin saved the life of Arion, a famous musician, native of Lesbos, and for this act was rewarded by Jove, as the story narrates.

85-92. These are some of the stock illustrations of the power of music. See description of the effect of the music of Orpheus among the shades, *Metamorphoses*, X, 40-48.

89. **Palladis alite**: *i.e.* the owl. For an explanation of the natural enmity between the owl and the crow, see *Amores*, II, vi, 35, note.

96. **quaesitas opes**: the fruits of his western tour.

101, 102. See *Ars Amatoria*, III, 735, 736, note.

109, 110. "As when, in mournful strains, his whitening temples pierced with deadly shaft, the swan pours forth his (dying) song."

PAGE 53.—110. **tempora**: H. 416 (378); M. 194; A. 240, *c*; G. 338, 1; B. 180, 1; (but see 179, 1 and 3); L. & M. 510.

115. **pretium**: in apposition to the following sentence.

117. **astris**: H. 428, 1 (384, II, 3, 1), note 1; M. 213; A. 225, *b*, 3; G. 358; B. 193; L. & M. 540.

118. **stellas novem**: Hyginus (*Fabulae*, 194) tells the story of Arion and the dolphin, ending with this statement: Apollo autem propter artem citharae Arionem et delphinum in astris posuit.

III.—4. The statement in this line is in answer to the question in line 3.

5, 6. "Thou thyself seest dire conflicts waged by the hand of Minerva: has she then less time for devoting herself to the fine arts?" In Homer, Minerva, like Mars and other gods, mingles freely in the conflict of arms.

6. **ingenuis artibus**: see references under *munere*, *Fast.* II, 10. Minerva was goddess of wisdom, poetry, the arts and sciences, and handicraft in general, such as weaving, spinning, building, etc.

8. **quod agas**: "something to do."

71. **iam**, etc.: the omitted passage, apropos of *inermis* (line 8), represents Mars as the progenitor of Romulus, and relates the prophetic dream of Rhea Silvia, who was to be the mother of the twin brothers. Then follows the birth of these, the attempt of Amulius to destroy them, their miraculous deliverance; their growth to manhood; their return as the slayers of Amulius and restorers of Numitor to his throne, and the founding of a new city.

72. **pater Urbis**: *i.e.* Romulus.

74. **et ut credar . . . dabo**: "and, that I may be believed (to be of thy blood) I shall give many proofs;" *i.e.* Romulus was to be a warlike king.

76. Thus the first month of the year of Romulus began with March.

PAGE 54. — 79, 80. "And yet (the peoples of Latium) before (the time of Romulus) worshiped Mars above all (other gods). This tribute they, being a warlike race, had paid to their natural inclinations."

82. **tellus Hypsipylea**: Lemnos. Hypsipyle was the daughter of Thoas, and queen of Lemnos. When the Lemnian women, under the influence of Venus, killed off all the men of the island, the queen alone preserved her father. Lemnos under the reign of Hypsipyle is also connected with the voyage of the Argonauts, who touched at this island.

Vulcanum: Lemnos was the favorite haunt of Vulcan on earth. It was on this island that he fell when Jove hurled him from heaven.

85-98. Other countries had other gods, but Mars was preëminently the god of warlike Latium, and the various peoples of Latium honored him also in their calendars, although his month was variously situated in the order of months.

91, 92. "Among the calendars of Aricia and Alba and (that city whose) lofty walls (were) reared by the hand of Telegonus (*i.e.* Tusculum), there is an agreement."

92. **Telegonus** was the son of Ulysses and Circe, who unwittingly caused his father's death. He afterward founded the Italian town of Tusculum. Hence Horace thus speaks of this town: —

Telegoni iuga parricidae (*Odes*, III, xxix, 8); and
Tusculi Circaea moenia (*Epodes*, I, 29).

94. **a tribus primum**: "the fourth." Ovid delights in such roundabout expression of numbers. Compare his "four times three months," his "doubling of ten years," his "adding of nine lustra to other nine," and his "joining of ten times six to three hundred and five days."

96. **convenit**: compare *constat* above.

genti utrique: "for both branches of the race," *i.e.* the Sabines and the Pelignians.

135. "And that you may not doubt that prior (to the time of Numa) the Kalends of March was the first day (of the year), give your attention to the following proofs."

137-149. These "proofs" are: (1) that in olden times in March or on the first of March the laurel branch in the houses of the Flamens was annually renewed; (2) fresh laurel was hung at the door of the *rex sacrorum*, of the chapel of the ward, and in the temple of Vesta; (3) fresh fires were kindled upon the altars in the shrines; (4) the worship of Anna Perenna, the goddess of the old lunar year was instituted; (5) newly elected officials entered upon their offices; and (6)

the count must start with March in order to explain the titles of the months which are named from numbers.

140. **curia prisca**: these *curiae*, of which four remained in Ovid's time, were the ancient chapels, one of which was placed in each of the original *curiae* or wards of the city.

PAGE 55. — 145. **parva fides**: supply *est*. — *isse* = *ivisse*.

148. Although all Carthaginians were to the Roman proverbially "perfidious," the reference is here to Hannibal and, loosely speaking, to the second Punic war. It was not until after 153 B.C. that the consuls entered upon their office in January.

151. Numa was, according to tradition, a native of Cures, a town of the Sabines.

- 153, 154. The "Samian" was the philosopher Pythagoras of Samos, who taught the transmigration of souls. Ovid is apparently not troubled by the anachronism involved in making this philosopher the instructor of Numa. See the fifteenth book of the *Metamorphoses*, in which Ovid gives an extended account of the life of Numa and the philosophy of Pythagoras.

155. Numa added January and February, making a year of twelve months. But these, as before, were lunar months, so that the year consisted of only 355 days. Hence, even with Numa's addition (*etiam nunc*), the seasons "kept going wrong" (*errabant*), making the addition of intercalary months necessary, until 46 B.C., when Julius Caesar placed the calendar upon a scientific basis, giving to the year 365 $\frac{1}{4}$ days. As is well known, this arrangement continued until the time of Pope Gregory III, who in 1582 made the final adjustment under which all Christendom, with the exception of Russia, is now living.

- 157, 158. "That prince, himself a god and founder of a noble line, did not consider such things as these too small for his attention."

officiis: H. 471 (417); M. 239, 1; A. 247; G. 398; B. 217, 1; L. & M. 615.

161. **signa**: *i.e.* the signs of the Zodiac, through which the sun goes in his apparent annual round.

164. **e pleno tempora quarta die**: *i.e.* a quarter of a day. On this and the preceding line, see line 94, note.

- 165, 166. **in lustrum**, etc.: "there should be added every fourth year the one day which is the sum of the part days (*i.e.* the quarters)." This is the institution of our quadriennial leap year.

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701. **simulacra**: it was a favorite device of the *deus ex machina* in mythological story to substitute a delusive image for some imperiled favorite. Diana's rescue of Iphigenia from the sacrificial knife at Aulis, and

Apollo's rescue of Aeneas on the field of battle, are cases in point. The latter incident is thus related by Homer (*Il.* V, 449):—

Meantime the bowyer-god, Apollo, formed
An image of Aeneas, armed like him,
Round which the Trojans and Achaïans thronged
With many a heavy weapon-stroke.

PAGE 56. — 707. Brutus and Cassius, the leaders of the conspirators against the life of Caesar, and afterward the leaders of the so-called patriotic forces, were defeated and slain at the battle of Philippi, 42 B.C., where they met the opposing forces under Octavian.

708. "And ye whose scattered bones lie bleaching on the ground."

710. *Caesaris*: *i.e.* Octavian, afterward Augustus.

patrem: Julius Caesar was Octavian's adoptive father, though in reality his uncle.

IV. — 1. *geminorum Amorum*: "the twin loves," *i.e.* Eros and Anteros.

3. *maiores canebas*: the poet is well on in the composition of his *Fasti*.

4, 5. There is a joke between the poet and the goddess about some old love affair of the former.

7. *saucius, an sanus*: *an* is loosely used here for *sive . . . sive*.

9. "What (trifling themes) 'twas fitting (I should sing), I sang in earlier years without offense." With *lusinus* compare *lusor amorum* in line 1 of *Life*; and with *sine crimine*, *Life*, 68.

11. This line is a combination of parts of I, 1 and 7.

12. Repeated from I, 2.

17. Ovid here as elsewhere represents himself as obtaining his facts, at least in part, by the direct inspiration of some god.

PAGE 57. — 85. *mensis honorem*: *i.e.* the honor of having the name connected directly with Venus by etymological derivation. Ovid gives his own opinion on the etymology of the word in lines 61, 62:—

Sed Veneris mensem Graio sermone notatum
Auguror: a *spumis* est dea dicta *maris*.

Ovid's derivation would therefore be: (1) Greek ἀφρός (= *spuma*, "foam"), (2) Ἀφροδίτη (*Aphrodite*, the goddess sprung from the foam of the sea), (3) *Aprilis*. It is needless to say that modern philology would not allow this derivation. Ovid falls into another error in supposing that any Latin word can be *derived* from a Greek word. It must be either cognate with the Greek, or else a mere transliteration of it.

tibi: H. 429, 2 (386, 2); M. 211; A. 229; G. 347, 5; B. 188, 2, d; L. & M. 539.

86. **velint**: H. 591, 1 (503, I); M. 383, 2; A. 320, *a*; G. 631, 2; B. 283, 2 L. & M. 838.
- 87-89. The derivation which Ovid here contemptuously quotes is, however, the one now commonly received: *Aprilis* (contracted from *aperilis*, an adjectival form from the verb *aperire*), is the month in which the earth *opens* and softens, and awakes to renewed life.
90. "(A month) which fruitful Venus lays her hand upon and claims as her own." **iniecta manu** and **vindicat** are both technical words, used primarily of a master who officially *claims* a runaway slave by *laying his hand upon* him.
93. **natalibus undis**: see note on Aphrodite, line 85. Venus rose from the spray of the sea near the island of Cythera; hence her epithet in line 15, and her more common name *Cytherea*.
97. "She united the rough minds of men into one (society)." The home, which is based upon the mutual love of the man and wife, is the foundation of civilized society. Cicero (*Tusc. Disp.* I, 62) imagines some one man to have brought this about, and classes him with those unknown men who have performed important service for civilization and who illustrate the greatness of the human soul: *Aut qui dissipatos homines congregavit et ad societatem vitae convocavit*.
101. **mare**: from *mas*.
108. "From her (influence) came display in dress and a decent care for one's personal appearance." This fact is illustrated in the individual as well as the national experience of man.
111. **eloquium fuit exorare**: the poet plays upon these two words, which are similar in composition and meaning, and asserts that the experience involved in *exorare* called forth the original *eloquium*. Hence love is the origin of the art of persuasive speech.
115. **titulo**: H. 462 (414, I); M. 237, 1; A. 243, *a*; G. 390, 2; B. 214, 1, *b*; L. & M. 601.
116. **audeat**. H. 557 (485); M. 327; A. 311; G. 257, 2; B. 280, 2; L. & M. 723.

PAGE 58. — 747 and following. Pales was a pure Italian deity, one of the most ancient. Her festival, called the *Palilia*, was celebrated on the 21st of April, which was regarded as the day on which Rome was founded. Her favor was much desired by both shepherd and farmer. Vergil (*Ecl.* V, 35-39) describes the disastrous consequences of the withdrawal of Pales and Apollo: —

"Often nowadays, in the very furrows to whose care we give our largest barley grains, we see growing ungenerous darnel and unfruitful oats. In place of the delicate violet and the dazzling bright narcissus springs up the thistle, and the thorn with its sharp spikes." — [Conington's trans.]

- 747-776. This passage, aside from its other merits, is of especial interest in that it is Ovid's ideal of a rustic's formal prayer. Similar to this is the farmer's prayer addressed to Ceres and Tellus (*Fasti*, I, 675-694). The student should analyze both of these prayers and observe the elements, if any, of praise, thanksgiving, petition, etc., which they contain. With these may also be compared such passages as Lucretius, *De Rerum Natura*, I, 1-43 (a hymn or prayer to Venus); and Horace, *Odes*, I, xxxi, xxxv, and III, xviii. As an interesting statement of the conditions for successful prayer, read Horace, *Odes*, III, xxiii.
- 749-754. A list of the ceremonial offenses which he or his flock may knowingly or unwittingly have committed.
749. *sive sacro pavi*: "if I have fed (my flocks) on sacred (food)."
752. *semicaper deus*: *i.e.* Faunus.
753. Both *lucum* and *nemus* of line 751 here refer to a sacred or consecrated grove.
756. *fano*: H. 429, I (386, 1); M. 202, 1; A. 228; G. 347; B. 187, III, 2; L. & M. 534.
760. To the timorous mind of the rustic, every spring and wood and mountain had its deity who would be offended by the slightest intrusion, and who, if beheld by human eyes, was likely to bring disaster and death upon the unlucky mortal.
761. *nec videamus labra Dianae*: as Actaeon did. The story of his mischance is told in the *Metamorphoses* (III, 138-252). See outline on page 108.
768. *lavent*: H. 590 (497, I); M. 382, 3; A. 317, 2; G. 630; B. 282, 2; L. & M. 835. *z*
770. "And may my osier sieve let freely drain the watery whey."
772. "Soft and well fit for hands however tender."
775. *ad annum*: "with each returning year."
777. *his, haec*: "these (words)." The reference can hardly be to the whole prayer, but is most naturally to the last sentence, which makes mention of rich gifts to Pales. "With *these* words must the goddess be appeased."
- 777-782. These lines contain detailed instructions in the mysteries of the worship of Pales, being an addition to and in part a repetition of the lines which preceded the prayer. Some of these practices, such as turning to the east in prayer, bathing the hands in running water, and leaping through the fire, are common to the superstitious practices of many nations before and since the time of Ovid.

PAGE 59.—V, 379, and following. Chiron was a centaur, the offspring of Saturn and the nymph Philyra (the "lyre-loving one"). He is praised by Homer (*Il.* XI, 832) for his love of justice; his skill in surgery also is incidentally mentioned:—

(*The wounded Euryphylus addresses Patroclus.*)

Shed

Soothing and healing balms upon the wound,
As taught thee by Achilles, who had learned
The art from Chiron, righteous in his day
Beyond all other Centaurs.

Chiron was, moreover, skilled in the art of music, which he imparted to his pupils, the young heroes, Jason, Hercules, Aesculapius, and Achilles, who were entrusted to his care. For further account of Chiron's part in story, see analysis on page 102.

379. **nocte minus quarta**: Ovid's way of saying *nocte tertia*.

385. **manus**: *i.e.* of Achilles.

387, 388. In the course of his wanderings, having reached almost the end of his twelve labors, Hercules pays a visit to his old instructor in his cave on Mount Pelion.

389. **casu videres**: H. 555 (485); M. 327, note; A. 311, *a*; G. 258; B. 280, 3; L. & M. 720.

Troiae duo fata: *i.e.* Achilles, who was destined to slay Hector, the bulwark of the Trojans; and Hercules, who, after his twelve labors were ended, in company with a band of heroes, attacked Troy and slew King Laomedon and all his sons, except the youthful Podarcees, afterward called Priam. This vengeance he took for the faithlessness of Laomedon in withholding the promised reward for the rescue of Hesione.

393. **clavam spoliūque leonis**: these were the club which he cut in the Nemean forest, prior to his attack upon the Nemean lion; and the skin of that beast, whose death was the accomplishment of the hero's first labor. The club and lion's skin were ever after his constant accompaniments.

394. **his armis**: supply *digne*. H. 481 (421, III); M. 238, 2; A. 245, *a*, 1; G. 397, note 2; B. 226, 2; L. & M. 654.

395, 396. "Nor could Achilles keep his hands from making bold to touch the skin all shaggy with rough fur." This is a fine human touch of the poet, showing the awestruck admiration of the youthful hero for the arms of the now famous Hercules.

395. **auderent**. H. 595, 2 (504, 4); M. 341, 3; A. 332, *g*; G. 555, 1; B. 295, 3; L. & M. 913.

397, 398. According to another account, Chiron was accidentally wounded by one of these poisoned arrows in the contest between Hercules and the Centaurs.

venenis: this poison which, tipping the arrows of Hercules, made wounds inflicted by them incurable, was obtained from the gall of the hydra which Hercules slew in the accomplishment of his second labor.

- PAGE 60. — 403. "The swift poison made the remedy unavailing." *Edax* is explained by the remainder of the couplet. So speedily did the virus eat or make its way through the body that no superficial remedy could avail.
408. "So must Peleus himself (the father of Achilles) have been mourned, had he been dying." For mode of *flendus erat*, see H. 582 (511, 2); M. 369; A. 308, c; G. 597, 3, a; B. 304, 3, b; L. & M. 938, 940.
410. "The teacher now enjoys the rewards (of his toil) in (of) the kindly disposition (*morum*) which he himself has fostered."
412. *vive*: it is related that Chiron retired to his cave, longing to die, but was unable to do so on account of his immortality, till, on his expressing his willingness to die for Prometheus, he was released by death from his misery. According to another account (the present), he was, on his prayer to Jove for relief, raised to the sky and made the constellation of Sagittarius, which is one of the twelve signs of the Zodiac.
413. *iustissime*: a frequent epithet of Chiron. See above the quotation from Homer on line 379.
414. *corpora*: H. 416 (378); M. 198; A. 240, c; G. 338, 1; B. 180, 1; L. & M. 510.
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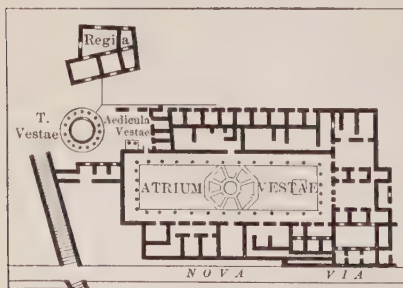
- VI. — 249, 250. "O Vesta, hail! we open now our lips to thee devoted, if in thy sacred festival we be allowed a part."
252. Compare IV, 5 and 6.
253. *valeant mendacia vatum*: "away with the lying tales of bards;" *i.e.* Vesta never appears to mortals, any statement of the poets to the contrary notwithstanding.
254. *nec fueras aspicienda viro*: "(and even if thou didst appear to mortals), thou wouldst not have revealed thyself to (me) a man." No man was allowed to enter Vesta's temple. For the mode of *fueras* see V, 408 and note.
- 255, 256. Again he professes to receive knowledge of things archaeological, philological, and otherwise, by direct inspiration, "at the instruction of no (visible) being." Compare IV, 17.
257. *Palilia*: see IV, 747, note. Ovid means to say in this line that forty years after the founding of the city, the formal worship of Vesta was introduced. He implies also (IV, 731, 732), that after the introduction of Vesta's worship, she had some connection with the worship of Pales. The two lines here quoted are a part of the instructions for the observance of the *Palilia*: —

I, pete virginea, populus, suffimen [incense] ab ara;
Vesta dabit, Vestae munere purus eris.

Lanciani's plausible explanation of the origin of the worship of Vesta makes her connection with Pales seem very close and natural.

"The origin of the worship of Vesta is very simple. In prehistoric times, when fire could be obtained only from the friction of two sticks of dry wood, or from sparks of flint, every village kept a public fire burning day and night, in a central hut, at the disposition of each family. The care of watching the precious element was intrusted to young girls, because girls, as a rule, did not follow their parents and brothers to the far-away pasture grounds, and did not share with them the fatigue of hunting or fishing expeditions. In course of time, however, this simple practice became a kind of sacred institution, especially at Alba Longa, the mother country of Rome; and when a large party of Alban shepherds fled from the volcanic eruptions of the Alban craters into the plain below, and settled on the marshy banks of the Tiber, they followed, naturally, the institutions of the mother country; and the worship of Vesta—represented by the public fire and the girls attending to it—was duly organized at the foot of the Palatine hill, on the borders of the market-place (forum)."

259. *opus* is in apposition to the act expressed in the preceding line.
regis placidi: Numa's peaceful reign was in striking contrast to the war-filled reign of Romulus.
metuentius numinis: "more God fearing."
 261. *aere, stipula*: he contrasts the present bronze roof of Vesta's temple with its ancient roof of thatch.
 263, 264. The *Atrium Vestae*, extensive ruins of which are still to be seen in



the Forum, was the home of the Vestal Virgins. The small round temple, the foundation of which is still traceable, and the *Regia*, the official residence of the *Pontifex Maximus*, are in the same plot of ground, immediately adjacent to (*sustinet*) the *Atrium*. The cut illustrates their relative location. The foundation of the *Regia* was attributed to Numa.

264. *intonsi*: "unshorn," hence "old-time." See II, 30, note.

PAGE 61. — 265. *forma templi*: notwithstanding the many vicissitudes, involving repeated destruction and rebuilding, which this temple experienced during the centuries, it still retained its original form, *i.e.* cylindrical. Numa's original hut temple was destroyed at the time of the

invasion of the Gauls in 390; the temple was again destroyed by fire in 241; it was seriously damaged by an inundation in the time of Augustus (cf. Horace, *Odes*, I, ii, 15, 16); it was burned in Nero's fire, and restored by that emperor; burned again in 191 A.D., and reconstructed by Julia Domna, the empress of Septimius Severus. In 394, Theodosius II shut the gates of the temple and extinguished forever the mysterious fire that had been kept burning for over one thousand years. Well-preserved ruins were in existence in 1549, when the builders of Saint Peter's destroyed it, burning its pillars and marble blocks into lime. A shapeless mass of concrete of the foundations is all that is left in the Forum to-day of the famous shrine.

266. "The cause of (this round) form is reasonable and not far to seek (*subest*)."
- 267-282. His process of reasoning is as follows: (1) There is an occult but real connection and similarity between Vesta and the Earth (Ovid's explanation at this point is very obscure). (2) The earth is round like a ball, a statement supported by purely a priori argument. (3) Therefore the temple of Vesta, who, by the first argument, is in a sense the same as the earth, must approach the terrestrial rotundity as nearly as is possible to a temple; and this form is the cylinder.
267. *subest vigil ignis utrique*: "beneath each is the never dying fire;" *i.e.* the perpetual fire burned upon the altar in the center of the temple, and beneath the earth fires were supposed to be always burning.
268. "(Now these two related beings) Earth and Hearth (*i.e.* Vesta), (the one situated at the center of the universe, and the other at the center of the temple) suggest (both by their shape and position) their (common) abode (*i.e.* the temple)."
278. *globus*: this was the famous planetarium, a model of the heavenly bodies, showing their position, motions, and relation, constructed by Archimedes of Syracuse. In this, as in the usual ancient conception, the earth is represented as situated at the center of the universe.
- 295, 296. The contents of Vesta's temple were sacredly guarded from profane eyes. It is known, however, that for centuries the *Palladium* and other sacred relics were preserved there.
298. The poet would imply that the Romans never fashioned an image of Vesta. The vision which Aeneas had on the night of the destruction of Troy (*Aen.* II, 293-297) is, however, interesting in this connection. The apparition of Hector consigns the Trojan Penates to Aeneas, and moreover produces from the shrine the *image of Vesta*, with the sacred fillets upon the head, and also the sacred, never dying fire.
299. Here again Ovid asserts a relation between Earth and Vesta. The Earth is independent of all support, *nullo fulmine nixa* (cf. line 269), and

so is Vesta (*i.e.* she needs no image to show her forth); and from this very fact, says the poet, she is named both in Latin and Greek.

Ovid's etymology is at fault here, as often. *Vesta* and Gr. *Ἑστία* are both derived from the $\sqrt{vas}$, "to burn." *Focus* also (line 301) is not connected etymologically with *flamma* and *foveo*, but is from the $\sqrt{bha}$, "to be bright," with which root are also connected such words as *fax*, *facies*, etc.

302, 303. In old times the hearth (or *vesta*) was in the front part of the house, in the passage between the street door and the central apartment or *atrium*. From this fact, says Ovid, this front entrance or passage is called *vestibulum*, the place of *Vesta*.

306. In a fragment of *Manius*, one of the satires of Varro, which describes the management of a rural household, there are three maxims for the guidance of the pious rustic: not to speak evil against one's neighbor, not to put the feet upon the sacred hearth, and to contribute to the god who is supposed to be present at the feast his own portion in his dish set upon the hearth: *Non maledicere, pedem in focum non imponere, sacrificari*.

307. *Vacuna* was an ancient Sabine goddess, whose worship also, like that of *Vesta*, centered around the hearth. Ovid does not mean to suggest any other connection between these two.

309. *de more vetusto*: *i.e.* the ancient custom of associating the gods with the family meal, and of worshiping them at the hearthside.

311-318. Closely connected with *Vesta* and the hearth as the center of family life is bread, which is baked upon the hearth. Hence all implements and agents connected with the making of bread, from the millstone to the oven, and from the ass who turns the mill to the baker himself, are sacred to and under the special patronage of the goddess of ovens, *Fornax*, to whom Numa himself is said to have instituted a festival.

METAMORPHOSES

PAGE 64.—I, 1-2. "My mind is bent to tell of bodies into new forms changed." The subject of the poem is thus briefly stated; it is to be a story of transformations or *metamorphoses*.

2. *nam vos*, etc.: "for you yourselves have wrought these changes."

4. *deducite carmen*: the metaphor is taken from the process of spinning or weaving. There is to be an unbroken thread of song from the earliest to the latest times.

5-7. *Micyllus* points out that it was the common belief of antiquity, Aristotle to the contrary notwithstanding, that the universe did not exist always,

but had a beginning and was created out of chaos by God; that these common beliefs extended also to the flood and other similar events of world-wide importance; that ideas of God himself were common property; and that these beliefs were passed on as oral traditions from generation to generation. These ideas were first and most fully developed by the Jews, from whom they passed to the Egyptians, thence to the Greeks, and thence to the other nations.

Ovid has elsewhere described the resolution of chaos into the orderly universe. See *Fast.* I, 103-110; and *Ars Amat.* II, 467-470.

8, 10. *congestaque*, etc.: "and, heaped in one mass, the warring seeds of ill-matched elements."

12, 13. The ancients had clear notions of the rotundity of the earth, although they were wrong in making it the center of the universe. Ovid elsewhere describes the shape and position of the earth with great minuteness (*Fast.* VI, 269-280).

15-20. All matter which now exists was then existent, but in no permanent or separate form. All was one mass of opposing elements.

Milton (*Paradise Lost.* II) has well described this state of things:—

A dark

Illimitable ocean, without bound,
Without dimension, where length, breadth, and height,
And time, and place, are lost; where eldest Night
And Chaos, ancestors of Nature, hold
Eternal anarchy, amidst the noise
Of endless wars, and by confusion stand.
For Hot, Cold, Moist, and Dry, four champions fierce,
Strive here for mastery, and to battle bring
Their embryon atoms.
. Into this wild abyss,
The womb of Nature, and perhaps her grave,
Of neither sea, nor shore, nor air, nor fire,
But all these in their pregnant causes mixed
Confusedly, and which thus must ever fight,
Unless the almighty Maker them ordain
His dark materials to create more worlds, etc.

20. *sine pondere habentia pondus*: "things having weight with weightless things."

PAGE 65.—21. "God and a better nature composed this strife." So the literal. According to the ancient belief, God and nature were closely united. Seneca, indeed, says: *Nihil aliud est natura quam Deus*. The passage in question would best be translated, in the light of this belief: "God by the laws of nature (*i.e.* by his own laws) composed this strife."

23. "And he separated the ethereal heavens from the dense atmosphere."
 26, 27. The ancients considered all things resolvable into four elements: earth, water, air, and fire. Fire is the most attenuated and lightest of all substance, and is akin to immaterial spirit. Its natural home is in the far regions of upper space. According to Zeno, the Stoic philosopher, it is of this substance the soul is made. And Vergil, following this thought (*Aen.* VI, 730), says of the soul: —

Igneus est ollis vigor et caelestis origo
 Seminibus.

Here read again the passage (in this volume) to which reference has already been made — *Fast.* I, 103–110.

31. **ultima**, *i.e.* = **extima**: "the outermost, farthest regions."
 32. **quisquis fuit ille deorum**: the idea of some definitely conceived creative deity, which was set forth in line 21, now gives way to a much more indefinite conception — but it is still some deity actively engaged in the work of creation.

"When he, whoever of the gods it was, had thus arranged in order and resolved that chaotic mass, and reduced it, thus resolved, to cosmic parts," etc.

These "cosmic parts" are earth, water, atmosphere, and ether, as mentioned above.

36. **tumescere**: understand *freta* as subject.
 37. **circumdare**: the subject is some agent unexpressed; the object is *litora*, and the indirect object, *terrae*.
 40. **ipsa**: understand *terra*.
 41, 42. **campoque**, etc.: "and, being received to (into) an expanse of more extended water, beat now on shores instead of banks."
campo: H. 428, 1 (385, 4, 1); M. 213; A. 225, 3; G. 358; B. 193; L. & M. 540.
 45–51. The vault of heaven is first conceived of as marked off into five bands or zones; and other zones, corresponding in position and nature to these are, as it were, imprinted upon the earth.

"And as the celestial sphere is cut by two zones on the right (*i.e.* north frigid and temperate), and by two on the left (south frigid and temperate), and there is a fifth zone hotter than these (the torrid zone); so," etc.

PAGE 66. — 48. **cura dei**: "the providence of God," or, "God in his providence."

56. *Ventosque illic consistere iussit qui fulmina et frigora faciunt*.
 57. **his**: *i.e.* the winds. This may be construed with *habendum* as apparent agent, or with *permisit* as indirect object.

58-60. **vix nunc**, etc.: "even as it is (*nunc*), although they control each one his own blasts in separate regions, they can with difficulty be kept from tearing the universe to pieces."

58. **illis**: H. 429 (386); M. 202; A. 228; G. 347; B. 187, III; L. & M. 532.

60. **lanient**: H. 595, 2 (504, 4); M. 341, 3; A. 332, g; G. 555, 1; B. 295, 3; L. & M. 913.

fratrum: the winds are the brothers, sons of Astraeus, a Titan, and Aurora, goddess of the dawn.

61-66. The four principal winds are here described: the East Wind (*Eurus*), the West Wind (*Zephyrus*), the North Wind (*Boreas*), and the South Wind (*Auster*, also called *Notus*). Vergil has represented these winds as confined in a cave under the control of Aeolus (*Aen.* I, 52).

66. **pluvioque**: *que* is here made to unite two elements not quite coördinate, i.e. *nubibus adsiduis*, a means or cause, and *pluvio ab Austro*, an expression halting between agency and source.

67. **gravitate carentem**: "weightless."

70. **massa sub illa**: i.e. chaos, in which the stars and all other individual entities had been engulfed.

72. "And that no place might be without its own forms of animate life."

73. To the ancient imagination, the stars were closely connected with the gods, many of them bearing the names of gods as well as of earthly heroes, animals, and objects which had been so honored by divinity as to merit a place in the heavens. The planets all bore names of gods. Added to this, the great interstellar spaces were conceived of as the home of the invisible gods. And the human mind has not yet lost the conception of the heavens as the abode of Deity, and as the world of disembodied spirits.

PAGE 67. — 76-88. Man is the culmination of creative work. Science, poetic imagination, and revelation alike proclaim this. Compare with the present passage, Milton, *Paradise Lost*, Book VII: —

Now Heaven in all her glory shone, and rolled
Her motions, as the great first Mover's hand
First wheeled their course; earth in her rich attire
Consummate lovely smiled; air, water, earth,
By fowl, fish, beast, was flown, was swum, was walked
Frequent; and of the sixth day yet remained:
There wanted yet the master-work, the end
Of all yet done; a creature who, not prone
And brute as other creatures, but endued
With sanctity of reason, might erect
His stature, and upright with front serene
Govern the rest, self knowing.

78-83. What made man so superior to all other creatures? The poet advances two theories: either (1) the Creator himself fashioned him out of divine substance, or else (2) the clay of earth from which the man was formed was so freshly come from its association with heavenly ether in chaos as to retain some ethereal elements. Lowell's description of Lincoln (*Commemoration Ode*, VI) has a thought somewhat akin to the last suggestion: —

For him her Old-World moulds aside she [Nature] threw,
And, choosing sweet clay from the breast
Of the unexhausted West,
With stuff untainted shaped a hero new.

82. *satus Iapeto*: *i.e.* Prometheus. This is one of the most admirable heroes of mythology. He is not only the creator of mankind, but benefactor and instructor as well in all the arts of civilization — and this at the cost of endless suffering on his own part in man's behalf. His creative act is briefly mentioned here by Ovid. He is elsewhere represented (*e.g.* Horace, *Odes*, I, xvi, 13) as creating man in a somewhat different manner. His theft of fire for man, its method, and the method of his punishment for this are related by Aeschylus (*Prometheus Bound*): —

For I, poor I, though giving
Great gifts to mortal men, am prisoner made
In these fast fetters; yea, in fennel stalk
I snatched the hidden spring of stolen fire,
Which is to men a teacher of all arts,
Their chief resource. And now this penalty
Of that offense I pay, fast riveted
In chains beneath the open firmament.

83. "Molded into the image of the all-controlling gods." According to this statement, man was made in the image of the gods. But the gods of classical mythology had long since been made in the image of man. All the poets from Homer and Hesiod down had emphasized the anthropomorphic conception of deity. Cicero (*Tusc. Disp.* I, § 65) turns from this idea in disgust: *Fingebat haec Homerus, et humana ad deos transferebat; divina malle ad nos.*

Unless we retain this same anthropomorphic conception of God, the "likeness" of Genesis I, 26 must be interpreted as a spiritual likeness. Milton's story of the creation of man (in the connection above quoted) enlarges upon this text: —

"Let us make now man in our image, man
In our similitude." . . .
This said, he formed thee, Adam; thee, O man,

Dust of the ground, and in thy nostrils breathed
 The breath of life; in his own image he
 Created thee, in the image of God
 Express, and thou becam'st a living soul.

89. **aurea prima sata est aetas**: the conception of man's original perfect state and his degeneracy because of sin, and the hope of his final restoration to his primal happiness, are ideas common to many ancient nations. It is the teaching of the Hebrew Scriptures, and no less the doctrine of the classic poets. Ovid here discusses the first two conceptions only. Vergil predicts (*Eclogues*, IV) the imminent return of the blessings of the reign of Saturn in language that is strikingly similar to the millennial prophecies of the prophet Isaiah.

Opposed to these conceptions of original perfection followed by degeneration should be noted the evolutionary theories put by Aeschylus in the mouth of Prometheus, and set forth also by Lucretius (*De Rerum Natura*).

- PAGE 68. — 92. **fixo aere** refers to the Roman practice of engraving the laws on tablets of bronze, and hanging these in public places to be noted by the people. In the Golden Age there were no laws.

- 94-96. "Not yet had the pine tree, felled on its native mountains, descended thence unto the watery plains to visit other lands." The fixed abode of men in one land as a characteristic of this age is thus described by Seneca (*Medea*, 328-333): —

The guiltless golden age our fathers saw,
 When youth and years the same horizon bounded;
 No greed of gain their simple hearts confounded;
 Their native wealth enough, — 'twas all they knew.

Horace locates the impiety of man's invasion of the sea in the fact that this was plainly intended by Providence to be a means of separation between the nations, but man has made it a highway (*Odes*, I, iii, 21).

96. **norant**: a syncopated form for *noverant*.

98. **directi**: supply *aeris*.

100. "Secure from war's alarms, the nations passed the years in peaceful ease."

mollia otia is syntactically the direct object of *peragebant*.

otia is plural, perhaps because of the plural idea in *gentes*; but Ovid frequently uses the plural with no apparent distinctive plural meaning.

101. **immunis**: "without compulsion," *i.e.* "of her own motion" = *sua sponte*.

106. **Iovis arbore**: the oak among trees as the eagle among birds was sacred

to Jove. In the same way the olive was the sacred tree of Minerva, the laurel of Apollo, etc.

110. **nec renovatus ager**: "and the fields, though unrenewed."

111. The Biblical description of Canaan is strikingly recalled here, — "a land flowing with milk and honey."

112. **mella**: on the plural, see note on *otia*, line 100. The distilling of honey from the trees is a feature of Vergil's prophecy: —

Et duræ quercus sudabunt roscida mella.

The fourth *Eclogue* should be read entire in this connection.

113, 114. "After Saturn had been banished to gloomy Tartara and the world came under the sway of Jove." According to the Greek myth, Zeus had risen up against his father Cronos (Saturn), and, with the help of Prometheus, Oceanus, and others, had dethroned and chained him in Tartara.

117. **inaequales**: "changeable."

PAGE 69. — 121-124. Ovid places in the first stage of human degeneration those arts of civilization, the lack of which, according to the evolutionary theory of Lucretius, characterized the early savage life of primitive man.

123. **semina**: but in the Golden Age, plants had sprung up *sine semine*. See line 108.

127. **non scelerata**: war was now introduced, but not impious civil strife, the worst phase of war.

132-134. See notes on lines 94-96.

135, 136. "And the ground, which had hitherto been a common possession like the sunlight and the air, the careful surveyor now marked out with long-drawn boundary line."

137. **segetes**: II. 411, 1 (374, 1); M. 192, 2; A. 239, c, note 2; G. 339, a; B. 178, 1, a; L. & M. 522, 523.

138-140. In Milton's story (*Paradise Lost*, Book I), it was Mammon who taught men to dig for treasure: —

By him first
Men also, and by his suggestion taught,
Ransacked the center, and with impious hands
Rifled the bowels of their mother earth
For treasures better hid.

So also Horace (*Odes*, III, iii, 49) would leave gold **unmined**: —

Aurum inreptum et sic melius situm,
Cum terra celat.

142. **utroque**: *i.e.* gold and iron both.

144. *vivitur ex rapto*: "men live on plunder."

hospes is literally a stranger, and is used to express the relation of both host and guest. Among the ancients the relation of hospitality (*hospitium*) was one of the most sacred. In the Iron Age human degeneracy is complete, when men sin against this and the closest domestic ties.

147. *lurida* is to be taken as an active adjective, representing its noun (*aconita*) not as possessing the quality indicated by the adjective ("pale," "ghastly"), but as imparting that quality to something else ("making pale or ghastly"). Compare *Fasti*, II, 25, note.

148. *ante diem*: "before his time," because the son is overanxious to come into the inheritance.

149, 150. *et virgo*, etc.: "and the maiden Astraea, last of the immortals, abandoned the blood-steeped earth (to its fate)." Astraea was the goddess of Justice. She long had mingled with the human race on earth, but degeneration was now complete, and she fled to the skies where she became the constellation *Virgo* in the Zodiac.

Spenser, with his usual fullness in classical allusion, thus describes the flight of Astraea (*Faerie Queene*, V, i, 11):—

Now when the world with sinne gan to abound,
Astraea loathing lenger here to space [walk]
Mongst wicked men, in whom no truth she found,
Return'd to heaven, whence she deriv'd her race;
Where she hath now an everlasting place
Mongst those twelve signes which nightly we doe see
The heavens bright-shining baudricke to enchace;
And is the Virgin, sixt in her degree,
And next herselfe her righteous ballance hanging bee.

It seems strange that Ovid should have passed over in this connection the legend of Pandora and her fatal box, whence escaped all human ills, leaving Hope alone behind.

PAGE 70.—154, 155. "Then the almighty father hurled his thunderbolt, shattered Olympus, and shook off Pelion from underlying Ossa." This famous attempt of the Giants to scale heaven by piling mountain upon mountain, and thus to dethrone Jove, is a commonplace in literature. Horace (*Odes*, III, iv, 53) uses the incident to point the moral that brute force cannot avail against wisdom.

155. *Ossae*: H. 428, 2 (385, 4, 2); M. compare 211; A, 229; G, 345, Rem. 1; B. 188, 2, d; L. & M. 534.

157. *natorum*: these giants were the sons of Heaven and Earth.

160. *et*: "also," *i.e.* in additions to the giants, from whose blood they had sprung.

162. **scires**: H. 555 (485); M. 327, note; A. 311, *a*; G. 258; B. 280, 3; L. & M. 720.

164-166. "And, with the infamous revels of Lycaon's table fresh in mind, which because of their recent occurrence were not generally known, he conceived a mighty wrath worthy of the soul of Jove," etc.

169. **Lactea**: understand *via*, "the Milky Way."

171, 172. **deorum nobilium**: a fragment from the *Annales* of Ennius contains a list of the twelve gods who were reckoned in the first rank:—

Iuno, Vesta, Minerva, Ceres, Diana, Venus, Mars,
Mercurius, Iovis, Neptunus, Vulcanus, Apollo.

In this description of the heavenly aristocracy Ovid has definitely in mind (see lines 175, 176) the social state of his own time, with the spacious palaces of the emperor and his nobles occupying the hills and thronged (*celebrantur*) with courtiers of lower degree.

173. **plebs**, etc.: "the gods of lower rank dwell (literally, apart in situation) in a different locality"; just as the common people of Rome lived in the less desirable quarters of the city.

hac fronte: "fronting on this way (*i.e.* the Milky Way)."

176. **Palatia** (n. pl.) is the word used distinctively of the palace of Augustus on the Palatine. The emperors successively built their palaces on the same hill, tearing down, remodeling, adding to the structures of their predecessors, until the whole area was covered with buildings, extensive ruins of which are still to be seen.

PAGE 71. — 183, 184. **qua centum**, etc.: "when (*qua tempestate*) each one of the serpent-footed (giants) was in act to lay violent hands upon the captive sky." *Captivo* is used proleptically, since it could not properly apply unless the undertaking should succeed.

186. **ab uno corpore**: in the war with the giants, they only were the aggressors; but in the present situation all men of every class are in a state of open and violent rebellion.

187. **qua** would naturally be *qua cumque*, but the generalization is effected by means of *totum orbem*.

188. **per flumina iuro**, etc.: these rivers of the lower world are named and described by Milton as follows (*Paradise Lost*, II):—

Abhorred Styx, the flood of deadly hate;
Sad Acheron, of sorrow, black and deep,
Cocytus, named of lamentation loud
Heard on the rueful stream; fierce Phlegethon,
Whose waves of torment fire inflame with rage.

An oath by these rivers, usually the Styx alone, was inviolable. See Vergil (*Aen.* VI, 323):—

Cocyti stagna alta vides Stygiamque paludem,
Di cuius iurare timent et fallere numen.

- 194, 195. "Since we do not yet esteem them worthy of the honor of a place in heaven, let us at least guarantee that they dwell (in safety) in the lands allotted to them."
196. *an satis*, etc.: an indignant rhetorical question, with evident negative answer.
198. *Lycaon*: a mythical king of Arcadia, notorious for his impiety and cruelty, which are illustrated in the following story.
199. *ausum talia* is very much condensed. It is equivalent to *eum qui talia ausus est*.
201. *Caesareo*: *i.e.* of Julius Caesar. The adjective is used for the possessive genitive.
202. *tanto subitae terrore ruinae*: note the interlocked order of the words — a favorite arrangement with Ovid.
204. The poet here a second time (see lines 175, 176) introduces a flattering comparison between Augustus and Jove.
- 205, 206. *qui postquam*, etc.: "after he, by word and gesture, had checked their outcry."

PAGE 72. — 209. *ille*: *i.e.* Lycaon.

210. *admissum*: understand *sic*. "Still, what the crime was, and what the punishment, I'll tell."
212. *quam cupiens falsam*, etc.: "hoping to prove this false," etc. Jove is represented here not as the all-seeing, all-knowing one, who sits upon the height of heaven and views the world, but as one who must come down to earth and investigate like a mortal. Vergil's picture is more consistent with the dignity of the god (*Aen.* I, 223-225): —

Iuppiter aethere summo
Despiciens mare velivolum terrasque iacentes
Litoraue et latos populos.

But it should be said that Ovid's habitual attitude toward the gods is one of easy familiarity. They are rarely august in his pages, partly because of their anthropomorphic character in the stories which he undertakes to tell; but largely, no doubt, because from Ovid, as from his contemporaries, reverence for the gods of mythology was passing away.

- 216, 217. *Maenala* (acc. pl. n.), *Cyllene*, *Lycaeus*: mountains in Arcadia, ruled over by Lycaon, the *Arcas tyrannus*.
219. *traherent cum*, etc.: *i.e.* just as dusk was deepening into night.
220. *signa dedi, venisse deum*: "I gave the sign, a god has come." What was this sign of divine presence? In the story of Philemon and Baucis

(*Met.* VIII, 679 *seq.*) it is the miracle of the replenished wine-bowl. Other signs of godhead may be inferred from the following passages in Vergil; first, where Venus reveals herself to Aeneas just before vanishing from his sight (*Aen.* I, 402 *seq.*): —

Dixit, et avertens rosea cervice refulsit,
Ambrosiaeque comae divinum vertice odorem
Spiravere, pedes vestis defluxit ad imos,
Et vera incessu patuit dea.

In the second passage (*Aen.* V, 646 *seq.*), Iris, to deceive the Trojan women, has put on the form of Beroë, “*faciem deae vestemque reprensens.*” But for all that, her disguise is penetrated by one of the women: —

Non Beroë vobis est
. divini signa decoris
Ardentesque notate oculos; qui spiritus illi,
Qui vultus, vocisque sonus, et gressus eunti.

222. **experiar**, etc.: “I’ll prove by a plain test whether this fellow be god or mortal.”
- 224-230. The proposed test was twofold. The events are stated in reversed chronological order. The experiment of the offer of human flesh at dinner under the guise of meat would naturally come first. The second experiment (which never came to the test) was to have been an attack upon the life of the sleeping god.
227. **iugulum resolvit**: “he cut the throat.”
228. **semineces**: *i.e.* “still warm with life.” This passage explains the *foeda convivia* of line 165.
229. **mollit** = *coquit*.
230. **simul** = *simul ac*.
231. “Upon its master did I overthrow the house, and on his guilty household.” *Penates* seems best taken by metonymy for the household who were “worthy” of the head of the house, sharers of his guilt; it may also be taken literally of the household gods who shared Lycaon’s guilt in not restraining him from his impiety.
232. **ipse**: *i.e.* Lycaon, as opposed to his household.
234. **conligit os rabiem**: naturally, like a wild beast.
236. “His garments change to shaggy hair, his arms to legs.”
237. **fit lupus**: Browning (*The Ring and the Book*, XI, 2050) thus rationalizes this passage, joining it with the story of Byblis (*Met.* IX, 452 *seq.*): —

Only, be sure, no punishment, no pain,
Childish, preposterous, impossible,
But some such fate as Ovid could foresee —

Byblis in fluvium, let the weak soul end
In water, *sed Lycaon in lupum*, but
The strong become a wolf forever more.

240. **perire**: a poetic construction. H. 591, 7; 608, 4 (503, II, 2); M. 383, 1; A. 320, *f*, and note; G. 631, 1; 552, Rem. 2; B. 382, 3; L. & M. 952.

PAGE 73. — 242. "You would think that men had banded together for crime"; *i.e.* that the whole world was in a criminal alliance.

dent: the subjunctive represents the resolve of the speaker: "they *shall* pay."

245. **alii partes implent**: the language is that of the stage, "they play (or perform) their parts." Compare Terence, *Phormio*, Prologue 27: —

Latini Phormionem nominant,
Quia primas partes qui aget, is erit Phormio.

247. **mortalibus**: H. 465 (414, III); M. 237, 2; A. 243, *d*; G. 390, 5; B. 214, 1, *d*; L. & M. 604.

250. "As they questioned thus, the king of gods bade them not to be troubled, for the results would be his care."

252. **populo**: H. 434 (391); M. 214; A. 234; G. 359; B. 192, 1; L. & M. 536.

253. "And now he was just on the point of hurling." Jove's natural weapon of destruction was the thunderbolt, the *vindex flamma*, but he suddenly remembers the decree of fate, which he knows but cannot alter, that the heavens and the earth shall some day be destroyed by fire; and he has no mind to precipitate this destruction which would involve the gods as well as men.

255-258. The destruction of all things by fire, or rather a return of all things to the elemental fire from which they had been evolved, was a Stoic doctrine. Lactantius (*De Ira*, § 13) declares that this fate is foretold in the Sibylline Books.

258. **ardeat**: H. 591, 2 (500, I); M. 382, 4; A. 320; G. 631, 2; B. 283, 1; L. & M. 838.

mundi, etc.: "and when the curiously wrought structure of the world should be destroyed."

257, 258. **quo tellus ardeat**, etc.: Seneca (*Epigrammata*, VII, 5) refers to this belief in the method of the world's destruction: —

Quid tam parva loquor? moles pulcherrima caeli
Ardebit flammis tota repente suis.

259. **tela manibus fabricata Cyclopum**: *i.e.* the thunderbolts. Hesiod (*Theogony*, 139) first represented the Cyclops as smiths who forged Jove's thunderbolts. Horace takes up the same idea (*Odes*, I, IV, 7): —

Dum graves Cyclopum
Volcanus ardens visit officinas.

260, 261. The world is to be destroyed by flood. This flood tradition is a part of the stock of old-world story, traceable alike in the Hebrew scriptures and in the literature and folk-lore of many nations. See *Genesis* VI, 7: And the Lord said, I will destroy man whom I have created from the face of the ground; both man, and beast, and creeping thing, and fowl of the air; for it repenteth me that I have made them; and *Genesis* VII, 4: For yet seven days, and I will cause it to rain upon the earth forty days and forty nights; and every living thing that I have made will I destroy from off the face of the ground.

261. **perdere, demittere** is an example of *hysteron proteron*, the reverse of the natural order of events.

265. "His forbidding face shrouded in pitchy darkness."

269. **hinc = deinde**: "next," "after that."

PAGE 74. — 270. **nuntia Iunonis Iris**: this description of Iris, the messenger of Juno, "*varios induta colores*," is paralleled by Vergil's lines (*Aen.* IV, 700): —

Ergo Iris croceis per caelum roscida pennis,
Mille trahens varios adverso sole colores,
Devolat.

The bright many-hued trail left by Iris was the rainbow, which Spenser (*Faerie Queene*, V, iii, 25) thus describes: —

As when the daughter of Thaumantes faire
Hath in a watry cloud displayed wide
Her goodly bow, which paints the liquid ayre,
That all men wonder at her colours pride.

271. **concipit aquas**, etc.: "Iris draws up water and feeds it to the clouds." Compare the familiar phenomenon of "the sun *drawing* water."

274. **caelo suo**: rain, cloud-bursts, and the like are not enough; there must be swollen rivers, broken dikes, tidal waves.

275. **caeruleus frater**: *i.e.* Neptune.

277, 278. **non est hortamine**, etc.: "now is no time to employ a long harangue," such as a general would make to his army just before ordering them into battle.

280. The figure now changes to that of the horse-race. *Immittere habenas* is "to give loose rein," "shake out the reins" over the necks of the horses.

281 and following. Compare with this dramatic account of the coming of the flood the exceedingly simple language of *Genesis*, VII, 17-24.

281-282. **ora relaxant, defrenato cursu**: again the figure of the horse with the "bits removed from the mouth" and the consequent "unbridled course." The poet has, however, in line 282 mixed his horses and his

streams, since *defrenato* is applicable only to the former, and *voluntur* only to the latter.

284. Subterranean streams are opened up.

285. *exspatiata* is the word used of Phaethon's runaway horses (*Met.* II, 202). In any other writer than Ovid the rapid motion of this line might be considered as intentionally agreeing with the motion of the swift waters. But see introductory note on Ovid's Hexameters, under the head "The position and preponderance of dactyls and spondees."

293-306. Ovid delights in the sharp contrasts afforded by these changed relations, and makes the most of his opportunity.

302. Shelley (*Prometheus Unbound*, III, ii) thus beautifully pictures the Nereids in their under-sea home:—

Behold the Nereids under the green sea,
Their wavering limbs borne on the wind-like stream,
Their white arms lifted o'er their streaming hair
With garlands pied and starry sea-flower crowns.

PAGE 75.—303. *agitata* is used by prolepsis, since the oaks would not be "shaken" until the act in *pulsant* is performed.

304. The abandonment of natural hostility by the lower animals in times of common danger, *e.g.* by flood or forest fire, is well known.

305, 306. *nec vires*, etc.: "neither does the power of his lightning stroke avail the boar, nor his swift limbs the stag, (since both alike are) swept away (by the flood)." Ovid expresses more plainly the application of *fulmen*, to "the destructive power" of the boar's tusks in another place (*Met.* X, 550):—

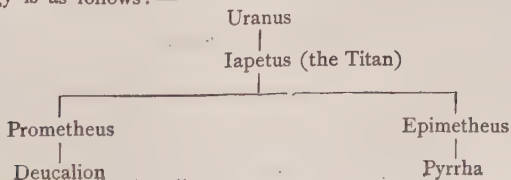
Fulmen habent acres in aduncis dentibus apri.

ablato belongs rhetorically with both *apro* and *cervo*. For the case of these, see H. 429 (386); M. 202; A. 228; G. 346; B. 187, III; L. & M. 532.

307, 308. "And after long search upon the earth for a place to light, the wandering bird with wearied wings fell down into the sea."

detur: H. 590 (497, I); M. 382, 3; A. 317, 2; G. 630; B. 282, 2; L. & M. 835.

318. The sole surviving mortals were Deucalion and his wife Pyrrha, who was also his cousin, loosely called his sister (line 351). Their genealogy is as follows:—



320. **Corycidas nymphas**, etc.: their first act is one of worship of the nymphs and other deities, dwelling in the mountain cave on Parnassus. Parnassus from most ancient times was associated with the presence of the Muses and Apollo, whose were the Delphic oracle and the Castalian spring. At this time, however, it was Themis, the goddess of justice and of prophecy, who presided over the oracle.
321. The suppliant attitude of Adam and Eve after the fall reminds Milton of these two before the shrine of Themis (*Paradise Lost*, XI): —

Nor important less
Seemed their petition, than when the ancient pair
In fables old, less ancient yet than these,
Deucalion and chaste Pyrrha, to restore
The race of mankind drowned, before the shrine
Of Themis stood devout.

322. **aequi**: H. 451, 3 (399, II); M. 226, 2; A. 218, *b*; G. 375; B. 204, 1, *a*; L. & M. 574.
325. "And that (only) one man was left from (those who were) but now so many thousands."
- 325, 326. For the repetition involved in these lines as a characteristic of Ovid's style, see note on Ovid's Hexameters, under the heading "Alliteration, assonance, and kindred effects."
328. **aquilone**: this wind had been previously shut up (line 262), as being one of those which put storm clouds to flight. It is now brought into requisition for this very purpose.
- 332, 333. **Triton** was the son of Neptune, whose especial function it was to communicate the orders of that god upon his resounding horn or shell. He is graphically represented here as "standing forth upon the depths, dark blue, his shoulders covered with a thick growth of shell-fish."
- PAGE 76. — 335. **illi**: H. 431, 6 (388, 4); M. 207; A. 232, *b*; G. 355, note; B. 189, 3; L. & M. 545.
- 337, 338. **quae medio**, etc.: "which, when in mid sea it has received (the Triton's) breath, fills with its notes the shores that lie beneath the rising and the setting sun."
339. **ora madidā rorantia barbā**: note the interlocked order of words.
341. **omnibus undis**: H. 431, 2 (388, 1); M. 207, 2; A. 232, *a*; G. 354; B. 189, 2; L. & M. 545.
344. **plenos capit alveus amnes**: the rivers are still swollen, but are contained within their banks.
345. **crescunt loca**, etc.: "the lands increase as the waves subside."
346. **diem**: "time."
- 348–350. The picture is striking and impressive — two living creatures in a world of silence and of death. The first thought of the man is for

their personal safety not yet secure (351-362); the next is, "How can the race of mortals be restored?"

351. **soror, coniunx**: see note on line 318.

352, 353. The pair are united by triple bonds—the ties of blood, of marriage, and of common perils.

355. **nos duo turba sumus**: this is a unique instance of a "crowd" of two. According to other accounts, these were not the only survivors of the flood.

356. "Even this hold (which we have) upon our life is not as yet sufficiently secure."

358, 359. **quis tibi nunc animus foret?** "what would be your feelings now?"

359. **miseranda**: in a purely adjectival sense, "poor soul."

360. **quo consolante dolores?** "with whom consoling wouldst thou grieve?" *i.e.* "who would console thy grief?"

361, 362. See note, lines 325, 326.

PAGE 77.—363. **paternis artibus**: *i.e.* the creative arts which Prometheus employed. See line 82, note.

364. **animas formatae infundere terrae**: "to breathe the breath of life into the moulded clay."

369. The Cephissus has its source at the foot of Parnassus.

370. **ut, sic**: "though, still."

371. **libatos inroravere liquores**: the purification by running water before engaging in any sacred act was a well-established custom. In Homer (*Il.* IX, 207) this act is coupled with the sacred silence that is also enjoined:—

And now be water brought to cleanse our hands,
And charge be given that no ill-omened word
Be uttered, while we pray that Jupiter,
The son of Saturn, will assist our need.

And Aeneas (*Aen.* II, 718) cannot himself handle the images of the gods:—

Me, bello e tanto digressum et caede recenti,
Attrectare nefas, donec me flumine vivo
Abluero.

372. **vestibus et capiti**: H. 429 (386); M. 202; A. 228; G. 347; B. 187, III; L. & M. 532.

376. **humi**: H. 484, 2 (426, 2); M. 242, 2; A. 258, *d*; G. 411, Rem. 2; B. 232, 2; L. & M. 622.

379. "Tell us, O Themis, how (*qua arte*) the loss of our (*i.e.* the human) race may be repaired."

382. The veiled head and the ungirt robe were connected with the symbolism of Roman ritualistic worship. The purpose of the former is expressly stated by Vergil (*Aen.* III, 408) in the advice of Helenus to Aeneas:—

Ne qua inter sanctos ignes in honore deorum
Hostilis facies occurrat et omnia turbet.

The ungirt robes, bare feet, and flowing hair are all seemingly related in religious symbolism. Cf. Ovid's description of Medea (*Met.* VII, 182, 183), and Vergil (*Aen.* IV, 518), who represents Dido at the altar,—

Unum exuta pedem vinclis, in veste recincta.

384. **obstipuerē**: to appreciate fully the horror that the words of the oracle, if literally interpreted, would occasion, it must be remembered that the worship of ancestors was prevalent among the ancients, and that to disturb the dead violated not only a natural sentiment, but also the most deep-seated principle of religious veneration.
- 386, 387. "And in timid tones she prays (the goddess) to grant her indulgence, and trembles at the thought of outraging her mother's ghost by treating her bones (as the goddess directs)."
390. For the force of the patronymics, see note on line 318.
392. **pia**: *i.e.* counseling no failure in duty toward parents. The ancient idea of piety was very broad, signifying action according to duty, especially to the gods and religion in general, to parents, children, country.
- PAGE 78.—393. **lapides**, etc.: "I believe that the bones which the goddess speaks of are the stones in the body of mother earth." The conception of the earth as the mother of all creatures is one of the ancient stock ideas of the race.
395. **Titania**: *i.e.* Pyrrha, so called because descended from Iapetus the Titan.
397. **monitis**: II. 426, 1 (385, II); M. 205; A. 227; G. 346; B. 187, II, *a*; L. & M. 530.
399. **iussos lapides**, etc.: *iussos* belongs rhetorically with the subject of *mittunt*. "They cast the stones behind them as they walk, just as the goddess bade them."
400. **nisi sit**, etc.: the naïveté of this reasoning is similar to that of the rustic who proved (*Met.* VIII, 620) that Philemon and Baucis had been changed into trees by the statement that he had seen the trees.
- credat**: II. 557 (486, II); M. 327; A. 307, 2, *b*; G. 259; B. 380, 2, *b*; L. & M. 723.
401. **ponere** = *deponere*.
suum: "their natural."
402. **ducere formam**: "to take on a definite shape."
- 404-406. "A certain likeness to the human form indeed (*ut*) can be seen, still (*sic*) not very clear, but (such a form) as (statues) just begun out

of marble have, not sharply defined, and just like roughly blocked out images."

407. "That part of them, however, which was damp with some slight moisture."

413. Keats (*Lamia*) recalls this fancied origin of woman:—

There is not such a treat among them all,
Haunters of cavern, lake, and waterfall,
As a real woman, lineal indeed
From Pyrrha's pebbles or old Adam's seed.

414. *laborum*: H. 451, 3 (399, II); M. 226, 2, A. 218, *b*; G. 375; B. 204, 1, *a*; L. & M. 574.

414, 415. Compare Spenser (*Faerie Queene*, V, Intro. 2), who complains of the reverse process, of men changed into stone:—

For from the golden age, that first was named,
It's now at earst [length] become a stonie one;
And men themselves, the which at first were framed
Of earthly mould, and form'd of flesh and bone,
Are now transformed into hardest stone;
Such as behind their backs (so backward bred)
Were throwne by Pyrrha and Deucalion.

416-437. Ovid's theory of the origin of the lower forms of life is that of spontaneous generation from the slime of the recently inundated earth, under the genial influence of the heat of the sun. Lucretius, who gives the history of the origin of life and progress of civilization (*De Rerum Natura*, V, 771-1457), also represents the earth as the mother, in a very real sense, from whom sprung directly all forms of life. Herbs and trees were first produced, then birds and animals, and finally human infants crept forth from cavities in the earth's surface. This theory is opposed alike to that of evolution and to that of the divine origin of life.

417. *vetus umor*: *i.e.* that which remained from the flood.

PAGE 79.—422. The phenomena of the annual overflow of the Nile, and the consequent fecundation of the adjacent land, are well known from time immemorial. Gray (*Education and Government*) alludes to these phenomena:—

What wonder, in the sultry climes, that spread
Where Nile redundant o'er his summer-bed
From his broad bosom life and verdure flings,
And broods o'er Egypt with his wat'ry wings.

424. *aetherio sidere*: *i.e.* the sun.

426-429. **inveniunt**, etc.: these would be "finds" indeed for the biologist, if true, in which he could see life in its very inception, inanimate matter in the very act of passing into animate existence.

et in his, etc.: "and among these they see certain forms of life just begun, on the very brink of birth; some not yet completed, and lacking in some of their parts; and often, in the same body, one part is alive while the other is unformed clay."

430, 431. According to this view, heat and moisture are the complementary powers of fecundation, the parents, as it were, of all life. This creative power comes from a union of opposites, expressed very tersely in the phrase, *vapor umidus* (line 432).

432. **aquae**: H. 452, 1 (399 II); M. compare 226, 2; A. 218, *b*; G. 375; B. compare 204, 1, *a*; L. & M. 575.

434-437. Compare this second account of the origin of life with the first (lines 76-88).

437. **nova monstra**: in these words the poet prepares the way for the next story, for the Python which Apollo slew was one of these monsters. See Introduction to *Metamorphoses*, page 63, first paragraph, and note Ovid's method of transition to each new story.

438. **illa**: *i.e.* *Tellus*. "She indeed would prefer not (to have done so), but she did produce thee also," etc.

Python: the difference between what may be called the realistic and rationalistic treatment of classic myth in English literature is well illustrated in the following quotations, both referring to the Python:—

But still greatest he the midst,
Now dragon grown, larger than whom the sun
Engendered in the Pythian vale on slime,
Huge Python. — Milton, *Paradise Lost*, X.

Gray Power was seated
Safely on her ancestral throne;
And Faith, the Python, undefeated
Even to its blood-stained steps dragged on
Her foul and wounded train. — Shelley, *Rosalind and Helen*.

The name of this serpent is accounted for as follows: after Apollo had slain the creature he cried out in triumph, "Now *rot* (πύθειν) there on the man-feeding earth." Hence also the name of the oracle of Delphi, near which place the serpent was slain; *Pythia*, the priestess of the oracle; *Pythius* the god Apollo, and *Pythia* (n. pl.) the games which Apollo founded.

441. **deus arcitenens**: "the archer god," *i.e.* Apollo. This epithet, "god of the glittering bow," is one of the earlier epithets of this god, and

a favorite with Homer. See Goldsmith (*Vida's Game of Chess*):—

As yet Apollo in his radiant seat
Had never driv'n his chariot through the air,
Known by his bow alone and golden hair.

448, 449. "At these games, every youth who had been victorious in boxing, running, or the chariot race, received the honor of an oaken garland."

449, 450. Note again the preparation for the next story: the victor crowned with the *oaken* garland, since the *laurel* was not yet Apollo's tree. This suggests the story of the laurel tree.

PAGE 80.—451. *de qualibet arbore*: "with a garland made of any tree (you please)."

452. *Daphne*: supply *erat*.

458. *qui*: the antecedent is *nos* implied in *nostros*.

460. *tumidum*: *i.e. propter venenum*.

461, 462. "Do thou be content with thy torch to light the hidden (*nescio quos*) fires of love, and do not lay claim to our honors." Cupid is generally represented with wings and a bow, but sometimes also with a torch, representing the burning fires of love. See Tibullus, II, 1, 82.

463. *figat*: H. 559, 3 (484, III); M. 323; A. 266, c; G. 264; B. 278; L. & M. 716.

464. *arcus*: supply *figit*.

469. *diversorum operum*: "of opposite effects."

PAGE 81.—478. *petentes*, the object of *aversata*, "rejecting."

479. *viri*: H. 451, 2 (399, I, 3); M. 226, 1; A. 218, a; G. 374; B. 204, 1; L. & M. 573.

480. "Nor does she care anything about Hymen, or love, or marriage."

488. *sed te decor*, etc.: "but that beauty of thine forbids thy being what thou desirest (*i.e. a virgin*)."

492. *demptis aristis*: "when the grain has been harvested."

493. *quas forte viator*, etc.: "which some traveler has chanced to build too near, or has gone off and left (burning) at break of day."

500. *vidisse*: "merely to have seen."

508, 509. His fears are threefold: lest she fall on the rough path, lest she be scratched by the brambles, and lest he, her lover, be cause of harm to her.

PAGE 82.—512. *cui placeas*, etc.: "but do stop and ask who your lover is."

515. *mihi*: H. 426, 1 (385, I); M. 205; A. 227; G. 346; B. 187, II, a; L. & M. 530.

517. The past, present, and future are alike open to him. He is said to have been taught divination by Pan.

eritque: *que* is redundant.

518. *per me concordant*, etc.: Apollo's claim is not quite correct here, although he is indeed the god of music. It was Mercury who invented

the lyre, and then gave it to his brother Apollo. See Horace (*Odes*, I, x, 5).

519. He is the god of the unerring bow, unmatched save by the archer who has smitten him.

521. Apollo is god also of the healing art, an art which he transmitted to his son Aesculapius.

522. **mihi**: H. 432 (389, note 2); M. 209; A. 235, *e*; G. 351; B. 188, 2, *b*; L. & M. 541.

The physician cannot heal himself. So Medea and Circe were unable by their own magic to help themselves. See *Remedia Amoris*, 261-288.

526. **cumque ipso**, etc.: "and she leaves him with his unspoken words behind, even in her desertion (*tum*) seeming fair."

527. **corpora**: "her limbs."

528. "And the opposing breezes set her garments a flutter as she hurried on."

530. **sed enim**: "but (the chase draws to an end) for," etc.

531. **perdere blanditias**: not so much to "waste his words" as to "waste his time in persuasive words."

532. **admisso passu**: "at utmost speed."

533. *Ut cum canis Gallicus leporem in vacuo arvo vidit.*

For the simile, compare Homer (*Iliad*, X, 360):—

As two hounds,
Sharp-toothed, and trained to track their prey, pursue
Through forest-grounds some fawn or hare that runs
Before them panting, so did Ciomed
And terrible Ulysses without stop
Follow the fugitive.

And see a similar figure in *Iliad*, XXII, 188, where Achilles is pursuing Hector. Vergil no doubt has these in mind in *Aeneid*, XII, 748.

534. **hic, ille**: the hound, the hare.

535. **iam iamque**: this is an instance of the dramatic repetition of *iam*, expressing the extreme imminence of the act. See Vergil (*Aen.* II, 530):—

Illum ardens infesto vulnere Pyrrhus
Insequitur, iam iamque manu tenet et premis hasta.

536. **et extento**, etc.: "and grazes the very heels (*vestigia*) (of the hare) with his outstretched muzzle."

538. **eripitur**: has the middle force = *se eripit*, "escapes."

PAGE 83. — 542. **crinem**: the object of *adflat*, which takes either acc. or dat.

545, 547. **vel istam . . . figuram**: "or else destroy by changing the accursed (*istam*) beauty which is the cause of my persecution."

istam: this pronoun, properly a second personal demonstrative, is often

used in Ovid to express contempt, disgust, or kindred feeling, where there is no second personal idea.

551. **pes** for *pedes*.

553-567. In a note on the Python (line 438) were given illustrations of the realistic and rationalistic treatment of myth. A third method of treatment, the burlesque, is very well illustrated by Lowell's version of the Apollo and Daphne story in the opening lines of his *Fable for Critics*:—

Phoebus, sitting one day in a laurel tree's shade,
Was reminded of Daphne, of whom it was made;
For the god being one day too warm in his wooing,
She took to the tree to escape his pursuing;
Be the cause what it might, from his offers she shrunk,
And, Ginevra-like, shut herself up in a trunk;
And, though 'twas a step into which he had driven her,
He somehow or other had never forgiven her.

553. **hanc quoque**: *i.e.* even in the form of a tree.

560, 561. The reference is to the several features of the triumphal entrance into Rome of a Roman general, who passed in magnificent pomp along the *Via Sacra*, up the *Clivus Capitolinus*, and halted at the temple of Jupiter on the Capitol. The laurel crown is here destined by Apollo to adorn the head of the victorious general in his triumph.

563. **ante fores stabis**, etc.: two laurel trees stood before the door of Augustus' palace on the Palatine Hill.

mediam quercum refers to the civic crown of oak leaves which hung over the door in token that the prince was *pater urbis*.

564, 565. As Apollo's hair is ever unshorn, so the leaves of the laurel are not to be deciduous, but remain ever green.

566. **factis modo ramis**: "with its new-made branches."

567. **utque caput**: "and like a head."

PAGE 84.—569. **quae** refers to **Tempe** (n. pl. acc.).

ab imo Pindo: "from the foot of Pindus."

571-573. "And by its heavy fall forms clouds which drive along fine smoke-like mist, and sprinkles the tops of the trees with spray, and deepens by its roar even remoter regions."

572. In the description of this natural cloud of mist Ovid has an eye to the use which he is going to make of this by contrast with the miraculous cloud which Jove produces to conceal his amour (lines 601-604). A similar instance of Ovid's foresight is seen in *Ars Amatoria*, III, 693, which see with note.

577. **popularia flumina**: *i.e.* the rivers of his own country.

578. **gratentur consolenturne**: "whether to congratulate or console," an indirect question with *nescia*.

579, 580. Observe the poetic art in putting a descriptive epithet with each name.

581. *qua* = *quacumque*: "wherever."

impetus: "their current."

582. A line of much poetic beauty—"lead down their waters, weary with wandering, into the sea."

585. *Inachus*: this word is the stepping-stone to the next story. He alone is absent. Why? It takes the whole story to tell. Ovid tells a part of this story again in *Heroides*, XIV, 85-108.

589. *tuoque beatum*, etc.: "and destined to make some one (*nescio quem*) happy by your union (with him)."

594. *praeside deo*: abl. abs., giving its force to *tuta*; "(you) safe under the protection of a god."

nemorum is to be taken with *secreta* (n. pl. subs.).

subibis: the future ind., used as a mild imperative.

PAGE 85.—595. *nec de plebe deo*: *deo* is in apposition with *deo* of the previous line. "And (that too) not a god of (from) the common sort."

de plebe = *de plebeiis deis*: with these compare what may be called the patrician gods (line 172 and note).

magnā: with *manu*.

596. *vaga* is a natural epithet of the lightning flash viewed from the standpoint of mortals, but it is somewhat inappropriate in the mouth of Jove, who *aims* his thunderbolts.

597. *ne fuge*: what would be the prose construction?

602, 603. Supply *est* with *mirata*. "And she marveled that quick rising clouds had wrought the effect of night in the clear light of day."

603. *non fluminis illas (nebulas) esse*: see line 572 and note.

604. A second natural explanation of the clouds would be that they were a mist or fog exhaled from the damp earth.

605. *ubi sit*: indirect question with *circumspicit*, "she looks around (to see) where her husband is."

ut quae nosset: "as one who well knew," etc. = "since she well knew."

609. *nebulasque recedere iussit*: it was natural that Juno should give this command and be obeyed, for she was the queen of the air. In the physical interpretation of mythology, Jove represents the ether or upper regions of the air, while Juno is the lower strata corresponding to our atmosphere.

610. *praesenserat*: the subject is *ille* (line 611), *i.e.* Jove.

613, 614. *nec non et cuius*, etc.: "and (*nec non*) she asks both whose and whence or from what herd the heifer is, as if she did not know."

615, 616. If the creature is a real heifer, she must have an owner who can prove his ownership; if she is a miraculous creation, she must have a

maker (*auctor*). Jove puts a stop to the dangerous investigation by saying that she is an earth-born creature, having, therefore, no owner and no maker.

617, 618. *crudele*, etc.: "'tis a cruel task to surrender his love; but not to do so would arouse suspicion."

618, 619. *pudor est qui suadeat, dissuadet amor*: the two methods of expression are for the sake of variety. "On the one hand shame influences him (to give her up, and hence avoid suspicion); but love dissuades him from the other course (*i.e.* the course of betrayal)."

620, 621. *leve si munus vacca*: "if so slight a boon as a heifer."

generisque torique: Juno was the sister as well as wife of Jove. Note the polysyndeton in *-que -que*.

negaretur, poterat: H. 583 (511, 1, note 2); M. 368; A. 308, c; G. 597, 3, a; B. 304, 3, a; L. & M. 940.

623. *anxia furti* = *anxia ne furtum fiat*.

624. *servandam*: understand *illam*, *i.e.* *vaccam*. The genesis of the purpose idea in a simple objective gerundive construction is evident if the literal meaning be noticed. "She handed the heifer over to Argus as a to-be-watched thing," *i.e.* "she gave her to Argus to watch."

PAGE 86. — 626. *inde* = *ex eis luminibus*, a partitive expression with *bina*. "Of these, two at a time slept in their turn," etc.

627. *in statione manebant*: "remained on guard," a military metaphor.

630. *luce*: "by day."

631. *indigno*: here, as often, = not "unworthy," but "undeserving" such treatment.

633, 634. "And for a couch, upon the earth not always grassy, does the poor wretch lie."

635, 636. These lines illustrate Ovid's fondness for repetition of phrases.

638. *propria*: "her own."

638, 639. In *Heroides* (XIV, 85-108) Ovid relates a portion of Io's story, which he puts in the mouth of Hypermnestra. The lines recall and enlarge upon the present passage.

649. *littera quam pes in pulvere duxit*: this has been thought by some to refer to the fact that the letters *IQ* roughly resemble the track made by the hoof of the cow, and that the name was simply stamped upon the ground, half accidentally. But, according to the better view, since the story clearly leaves to Io her human feelings and human reason, she may well be considered as intentionally *tracing* the letters on the ground.

653. *tune es quaesita*, etc.: "art thou she whom I have sought in every land, my daughter?"

654, 655. *tu non inventa*, etc.: "unfound a lighter grief wast thou than

found." Certainty in such a case as this is far worse than uncertainty.

PAGE 87. — 660. **habendus**: understand *est*.

662, 663. **praeclusaque ianua**, etc.: "and (the fact that) the door of death (is) closed (to me) prolongs my grief forevermore."

664. **stellatus**: Argus is so called because of his many eyes which glitter like stars.

666. **inde procul**: "at some distance from there."

669. **natum**: *i.e.* Mercury. His mother was Maia, one of the Pleiades.

670. **det**: supply *ut*.

671. **parva mora est sumpsisse**: *i.e.* he put on without delay.

675. **virga retenta est**: this was the *caduceus*, a magic wand with which he performed many wonders. Some of these are described by Spenser (*Faerie Queene*, II, xii, 41): —

Of that same wood it fram'd was cunningly,
Of which Caduceüs whilome was made,
Caduceüs, the rod of Mercury,
With which he wonts the Stygian realmes invade,
Through ghastly horror and eternall shade;
Th' infernall feends with it he can assuage,
And Orcus tame, whom nothing can persuade,
And rule the Furies when they most doe rage.

676, 677. "With this wand, in the character of a shepherd, through the sequestered country paths he drives a flock of goats, which he had 'borrowed' as he came along."

79. **poteras**: so in Vergil (*Eclogues*, I, 79) the shepherd says: —

Hic tamen hanc mecum poteras requiescere noctem.

Conington, commenting upon this passage, says: "It seems more pressing than the present — 'you might as well stay.' Perhaps the account of the idiom is that it treats the time for action as almost gone by, the wrong determination as almost formed, and so implies urgency to change the one and overtake the other."

682. **Atlantiades**: Maia, the mother of Mercury, was the daughter of Atlas.

PAGE 88. — 692. **non semel**: "not once alone," "more than once."

694, 695. **Ortygiam studiis**, etc.: "she patterned after the Delian goddess in her daily pursuits (*i.e.* hunting, etc.), and especially (*ipsā*) in maintaining her maiden life."

colebat: the nymph's *worship* took the form of *imitation*. Compare the proverb, "Imitation is the sincerest flattery."

696. **falleret**: the protasis is in *si non foret*, below. "When girl after the

manner of Diana, she would deceive (the beholder), and could be believed to be Diana herself, if," etc.

698. *sic quoque*: "even as it was."

700. *restabat*: Mercury's story stops here, for he sees (line 713) that his object is accomplished and his listener is asleep. To satisfy his readers, however, Ovid finishes the story — in the indirect discourse. "It remained to tell his words, and (to relate) how the nymph fled," etc.

705, 706. See Keats (*Miscellaneous Poems*):—

Telling us how fair, trembling Syrinx fled
Arcadian Pan, with such a fearful dread.
Poor nymph, — poor Pan, — how did he weep to find
Nought but a lovely sighing of the wind
Along the reedy stream! a half-heard strain,
Full of sweet desolation — balmy pain.

711, 712. *tenuisse* has for its subject the instrument (*syrinx*, or Pandean pipes) whose structure is described in the ablative absolute phrase, *disparibus calamis iunctis*. "And so the pipes, made of unequal reeds fitted together by a joining of wax, took and kept the name of the maiden."

PAGE 89. — 713, 714. This critical point in the story has attracted the fancy of the poets, who have made various uses of it. Thus Marlowe (*The Tragedy of Dido*):—

A man [Sinon] compact of craft and perjury,
Whose-ticing tongue was made of Hermes' pipe
To force an hundred watchful eyes to sleep.

Milton describes "the cohort bright of watchful cherubim" as follows (*Paradise Lost*, XI):—

All their shape
Spangled with eyes, more numerous than those
Of Argus, and more wakeful than to drowse,
Charmed with Arcadian pipe, the pastoral reed
Of Hermes, or his opiate rod.

Pope uses the incident to illustrate the disappearance of fancy and wit from current literature (*The Dunciad*, IV):—

Before her [Chaos] fancy's gilded clouds decay,
And all its varying rainbows die away;
Wit shoots in vain its momentary fires,
The meteor drops and in a flash expires;
As Argus' eyes by Hermes' wand oppressed,
Closed one by one to everlasting rest.

Keats (*Endymion*) thinks especially of the sweetness of Mercury's music: —

Ravishments more keen
Than Hermes' pipe, when anxious he did lean
Over eclipsing eyes.

720, 721. Some have put these lines into the mouth of Mercury as a triumphal boast. But it is quite in the style of Ovid, seemingly from his absorbing interest in the action which he is describing, to speak out *in propria persona* and himself address the actors. Instances of this are to be seen in *Ars Amatoria*, III, 735, 736; and *Fasti*, II, 101, 102, where see notes.

quodque in tot lumina, etc.: *in = inter*. "And the light which thou hadst within thy many fires is all put out."

721. *centum* is commonly used in poetry to denote an indefinite number.

722. *volucris suae*: Juno's bird was the peacock (*pavo*), in whose tail she now sets the numerous star-like eyes of Argus. See Spenser (*Faerie Queene*, I, iv, 17): —

When she [Juno] does ride,
Draune of fayre pecocks, that excell in pride,
And full of Argus eyes their tayles dispredden wide.

725. "And she set a terrifying frenzy to work before the eyes and within the heart of her Grecian rival."

726. *stimulos in pectore caecos*: this "goad" has commonly been conceived of as a gadfly which Juno set to persecute her victim and sting her to madness. In Aeschylus (*Prometheus Bound*), in which the story of Io is told at length, the heifer-maiden comes upon the scene of Prometheus' sufferings after already prolonged wanderings.

Shelley (*Swellfoot the Tyrant*) gives a fanciful historical importance to this gadfly: —

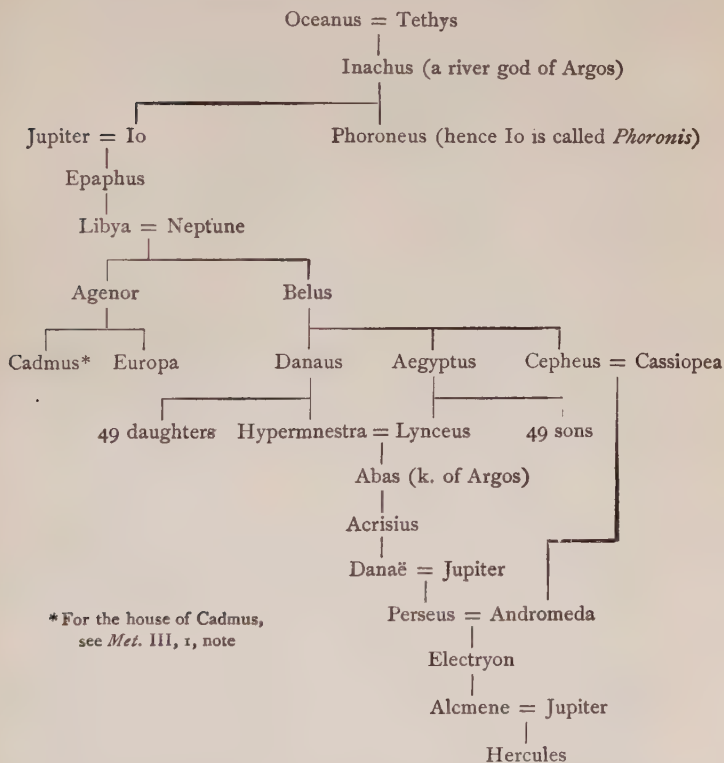
The gadfly was the same which Juno sent
To agitate Io, and which Ezekiel mentions
That the Lord whistled for out of the mountains
Of utmost Ethiopia, to torment
Mesopotamian Babylon.

728. Ages are now supposed to pass by, and Io at last comes to Egypt, where she is to be delivered from her sufferings. Prometheus (see above) had prophesied her further wanderings, in the course of which "the Bosphorus shall take its name from thee," and "from thee the Ionian [sea] shall be called." And at last —

A city stands,
Canôbos, at its country's farthest bound,
Hard by the mouth and silt-bank of the Nile;

There Zeus shall give thee back thy mind again,
 With hand that works no terror touching thee—
 Touch only—and thou then shalt bear a child
 Of Zeus begotten, Epaphos, "Touch-born."

Prometheus foretells that he himself shall be delivered from his present ills by a descendant of Io in the thirteenth generation. This prophecy was fulfilled in the person of Hercules. Following is the genealogy of Io and her descendants:—



* For the house of Cadmus,
 see *Met.* III, 1, note

730. *resupinoque ardua collo*, etc.: "and with her head thrown back, she raised to the lofty stars her face, which alone she could (uplift)." The natural gesture for a human suppliant would be the hands and arms, as well as the face, uplifted to heaven.

735. **in futurum**: "for the future."

737. **Stygias paludes**: see line 188 and note.

738. **illa**: *i.e.* Io.

742. "And the hoofs disappear, being changed each into five fingers."

PAGE 90. — 745. **erigitur**: the middle voice. "She raises herself up," *i.e.* "she stands erect."

746. **timide verba intermissa**, etc.: "and with fear and trembling she resumes (her) human speech (so long ago) abandoned."

747. "Now she is worshiped with the greatest honor by the linen-robed throng (*i.e.* Egyptians)." Io was identified by the Greeks with the Egyptian Isis, the cow-goddess, while Epaphus was connected with the worship of Apis, the bull-god. Herodotus, indeed, says that "Apis is in the Greek language Epaphus."

751. **magna loquentem**: "talking big," "boasting."

753. **Inachides**: see the genealogy of Epaphus above.

matri omnia demens credis: "you foolishly believe everything your mother says."

757. **ille ego liber**, etc.: "I who am so (*ille*) free, so high spirited, held my peace."

761. **me assere caelo**: "claim me for the sky," *i.e.* "assure me that I am of heavenly origin."

765. **ambiguum**: supply *est*. The passage centering in *ambiguum* is in part parenthetical. "Clymene, moved (it is uncertain whether by Phaëthon's prayers, or more by anger at the charge brought against her)," etc.

766. **criminis**: H. 440, 2 (396, III); M. 216; A. 217; G. 363, 2; B. 200; L. & M. 571.

PAGE 91. — 774. **unde** = *ex qua (domo)*.

775. **ipso**: *i.e.* Phoebus.

777. **concipit aethera mente**: "he grasps the heavens in his imagination." He already thinks of himself as having attained a right to the heavens through his assured divine parentage.

II. The story of Phaëthon was anciently told in dramatic form by Aeschylus and Euripides in the *Heliades* and *Phaëthon*, only fragments of which remain, and by Apollonius Rhodius in poetic narrative. Among the Latin writers, it is found in the *Fabulae* purporting to be by Hyginus, a contemporary and friend of Ovid, and is here told by Ovid himself. Vergil only alludes to the story (*Aen.* X, 189, and *Ecl.* VI, 62). Some illustrations of the use of this story in English literature will be found below in the proper connection.

1. **regia Solis**: the location of this palace is indicated in I, 774.

2. "Bright with glittering gold, and bronze that gleams like flame."
4. This line is also a part of the relative clause introduced by *cuius*. The prose order would be: *cuius(que) valvae bifores lumine argenti radiabant*.
5. **opus**: *i.e.* the workmanship.
6. **caelarat**: a syncopated form for *caelaverat*.
9. **Protea ambiguum**: this sea-god, who possessed the power of changing his form at will, has become a type of changeableness and has given his name to that quality (*Protean*).

For by his mighty science he could take
As many formes and shapes in seeming wise,
As ever Proteus to himselfe could make.

— Spenser, *Faerie Qucene*, I, ii, 10.

- 13, 14. **facies non omnibus una**, etc.: *i.e.* they were not all just alike, nor yet markedly different, but had a general similarity of appearance such as is natural for sisters.

PAGE 92.—18. The twelve signs of the zodiac are represented upon the doors.

19. **quo**: "to this place."
simul = *simul ac*.
20. **dubitati parentis**: "of his father whose parenthood had been called in question."
- 25, 26. **Dies, Mensis, Annus, Saecula, Horae**: supply *stant*. It is natural that these, together with the seasons mentioned below, should be in attendance upon the sun, whose movements measure and control all times and seasons.
28. **nuda**: "lightly clad."
spicæa sarta: the wheat harvest is in the summer, while the vintage (line 29) is in the autumn.
30. **canos capillos**: the accusative of the part affected.
- 27-30. Spenser (*Faerie Queene*, VII, vii, 28-31) has a description of the seasons which from many expressions is evidently modeled upon this, but is also greatly enlarged.
- 31, 32. *Inde Sol, loco medius, iuvenem rerum novitate paventem, oculis vidit quibus omnia aspicit*.
38. **propago**: supply *esse*.
39. **errorem**: "uncertainty."
41. **accedere**: supply *eum* (*i.e.* Phaëthon) as subject.
42. **negari**: a poetic construction.
- 42, 43. **nec tu meus esse**, etc.: "you are both worthy to be acknowledged as my son, and Clymene has told you your true origin."

PAGE 93.—45. **me tribuente**: “at my hand.”

46. **palus**: *i.e.* the Stygian pool. On *Dis iuranda* see I, 188 and note.

47, 48. **currus rogat ille**, etc.: Shakespeare uses this request as a type of extreme presumption (*Two Gentlemen of Verona*, III, i):—

Why, Phaëton,—for thou art Merops' son,—
Wilt thou aspire to guide the heavenly car
And with thy daring folly burn the world?
Wilt thou reach stars, because they shine on thee?
Go, base intruder! overweening slave!

50, 51. **temeraria vox mea facta tua est**: “my words have been made rash by yours.” They were before only potentially rash, but Phaëthon has made them actually so. The answer which Phoebus is to give is the turning point in the story.

53. **dissuadere licet**: “I may (at least) attempt to dissuade you.”

58. **placeat sibi quisque licebit**: understand *ut*; “though each (god) may (in general) do as he pleases.”

59. **non quisquam**: “no one.”

60. **me excepto**: “except myself.”

61. Note the interlocked order of adjectives and substantives to which reference has before been made.

62. **agat**: H. 552 (485); M. 327; A. 311, a; G. 257, 1; B. 280; L. & M. 717.

63. **ardua prima via est**: it is easy to think of the path of the sun from its point of rising to the zenith as an upward climb.
recentes: “though fresh.”

67. **et eget moderamine certo**: “and requires a firm controlling hand (upon the reins).”

68, 69. The prose order is: *tunc etiam Tethys ipsa, quae me subiectis undis excipit, solet vereri ne in praeceps ferar.*

69. **in praeceps**: “headlong.”

70–73. The idea in this passage, repeated in several forms, is that of the ancient astronomers, that the vault of heaven (*caelum*) containing the fixed stars (*sidera*) is whirled around in one direction, while the sun, moon, and planets revolve in the opposite direction.

72. **nec me qui cetera**, etc.: “nor does this swift motion, which overcomes all else, overcome me.”

PAGE 94.—75. **polis**: to be construed with *obvius*.

76, 77. Is it your desire to see wonderful and beautiful sights? Only dreadful creatures are to be met.

78–83. The poet seems to forget that he is describing not the yearly but the daily path of the sun. He mentions and describes a part of the zodiacal constellations, all of which in their order are as follows: *Aries*,

Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricornus, Aquarius, Pisces. Ovid here mentions only the more terrible of these creatures.

79. **ut teneas**: what force does *tamen* in the following line give to *ut*?

83. **aliter**: "in the opposite direction."

84-86. **nec tibi quadrupedes in promptu regere est**: "nor is it an easy thing (*in promptu*) for you to control the steeds," etc.

91. **do pignera certa timendo**: "I give indubitable proofs by the anxiety which I show."

93, 94. **utinamque**: this is one of those fine, realistic, human touches which Ovid often gives. "And O that you could look into my heart, and understand the fatherly care (for you) which I have within me."

98. **vero nomine**: *i.e.* "if rightly understood."

100. The stage direction for the action of this dramatic passage is readily seen. Phaëthon here clasps his father's neck, and renews his request with entreaties. It is a strong proof of Ovid's realism that the reader finds rising in himself a feeling of impatience that the foolish boy should so persist beyond reason.

104. **currus**: H. 440, 2 (396, III); M. 216; A. 213, 2; G. 363, 2; B. 200; L. & M. 571.

PAGE 95. — 105. **quā licuit**: supply some such word as *ratione*, "in what way he could," "as far as," or, by wider interpretation, "as long as he could."

107, 108. **summa curvatura rotæ**: *i.e.* the rim of the wheel.

109. **iuga**: either the yoke which would be worn by the horses, and into which the end of the chariot pole would be fitted, or, perhaps better (inasmuch as it is the chariot itself which is being described), the curved top or rail of the front or dashboard of the chariot.

112, 113. The usual poetic interpretation of the bright colors of sunrise.

114, 115. **Lucifer agmina cogit, novissimus exit**: Lucifer, the morning star, is represented as driving away before him the other stars, and is himself the last to fade away before the rising sun.

116. The prose order is: *et ut (Phoebus) eum (i.e. Luciferum) terras petere vidit mundumque rubescere.*

petere terras: the morning star is here represented as setting, whereas in reality it fades out of sight. This effect is beautifully described by Lowell (*Prometheus*):—

And now bright Lucifer grows less and less,
Into the heaven's blue quiet deep-withdrawn.

117. **extremæ lunæ**: the moon in its last quarter is still well up in the sky at sunrise, and its crescent fades away "as it were" (*velut*) as the sky brightens.

119. **iussa deae celeres peragunt**: "the goddesses speedily do as they are bid."

ignemque, etc.: the prose order is: *quadrupedes, ignem vomentes, ambrosiae suco saturos, praesepebus altis ducunt*.

120. **ambrosiae suco**: the heavenly horses are given the same food as the gods themselves.

123. **et rapidae**, etc.: "and made it (*ora*, his face) able to endure the devouring flame."

124. **luctus**: objective genitive, see *currus*, line 104.

129. **directos**: belongs grammatically with *arcus*, but rhetorically with *via*.

130. **in obliquum**: "slantwise."

130-132. This is a poetic description of the position of the ecliptic, the apparent path of the sun in its annual (not diurnal) course. This great circle cuts across the equatorial zone (of the heavens) and the north and south temperate, but leaves untouched the north and south frigid zones.

PAGE 96. — 136. **altius egressus**: "if you go too high."

138. **Anguem**: *i.e.* *Draco*, the constellation lying between the Greater and Lesser Bears, in the extreme north.

139. **Aram**: this constellation would be visible in northern latitudes only low down on the horizon, and represents that portion of the sky nearest the earth, just as *Draco* represents that portion nearest heaven.

141. **quae iuvet**: "and may she aid you."

142-144. A strange disjunction of cause and effect. The night goes away from the sky, and the dawn sets the heavens aglow, both as acts independent of the sun, who has not yet started upon his course!

148. **axes** = *axem* = *currum*.

149. "Permit me to give light to the world, (light) which you may in safety behold."

156. **nepotis**: Clymene, the mother of Phaëthon, was the daughter of Tethys.

157. **et facta est**, etc.: "and free course through the boundless skies was given."

161. **nec quod**, etc.: "and not one that the horses of the sun could feel."

162. **gravitate**: H. 462 (414, 1); M. 237, 1; A. 243, *a*; G. 390, 2; B. 214, 1, *c*; L. & M. 601.

163. **pondere**: "ballast."

PAGE 97. — 165. **dat saltus** = *salit*.

168. **nec quo prius, ordine currunt**: "nor do they run in the (same) track as before."

170. **nec, si sciat, imperet illis**: "nor, if he did know, would he be able to enforce his orders upon the horses."

171, 172. Medea boasts among her other magic powers that she has caused

these constellations to sink beneath the sea. These, with the other circumpolar constellations, do not go below the horizon in the latitude of the north temperate zone, and hence are poetically said to be forbidden, and sometimes to fear, to sink beneath the sea.

- 176, 177. Both in ancient and in modern times the constellations *Ursa Maior* and *Ursa Minor* have been conceived of under a second and entirely different figure; that is, in Latin as the *Triones*, or oxen yoked to a cart, in English as "Carl's Wain." For the mythical origin of the conception of the constellations as bears, see analysis at the end of Book II, lines 401-530.

Similarly, the adjacent constellation, containing the bright star Arcturus, has been named Arctophylax, the "Bear-keeper," and Boötes, the "Wagoner," each having reference to his relation to the neighboring constellations. Ovid has in this passage rather inartistically introduced the bears on the one hand and the ox-driver on the other.

Some interesting references to these constellations in English literature are as follows:—

Wide o'er the spacious regions of the North,
That see Boötes urge his tardy wain.

— Thomson, *Seasons*, IV, 834.

By this the northerne wagoner had set
His sevenfold teme behind the stedfast starre
That was in ocean waves yet never wet,
But firme is fixt, and sendeth light from farre
To al that in the wide deepe wandring arre.

— Spenser, *Faerie Queene*, I, ii, 1.

179. *penitus penitusque iacentes*: "lying far, far below."

184. *Meropis dici cupiens*: "more than willing to be called Merops' (son)."
It will be remembered that this taunt had started Phaëthon upon this adventure. See Book I, line 754.

185. *pinus*: *i.e.* a ship.

- 185, 186. *cui remisit frena*: a mixed metaphor. The chief point is, however, that control has been lost over ship and horses alike, and there is nothing left to do but pray.

187. *quid faciat?* H. 559, 4 (484, V); M. 324; A. 268; G. 265; B. 277; L. & M. 723.

- 189, 190. "And now he looks forward to the west which he is not destined to reach," etc.

Shakespeare, careless as to mythological accuracy, conceives of Phaëthon as lashing on his steeds:—

Juliet. Gallop apace, you fiery-footed steeds,
Towards Phoebus' lodging; such a wagoner

As Phaëthon would whip you to the west,
And bring in cloudy night immediately.

— *Romeo and Juliet*, III, ii.

195-197. The constellation *Scorpio* is here represented as covering two of the signs or divisions of the zodiac. (For the twelve constellations see note on lines 78-83). The constellation *Libra*, the seventh in order, was not commonly used among the Greeks; its place was occupied by *Chelae*, the "Scorpion's Claws."

PAGE 98. — 198-205. It is by this terrible creature that the final catastrophe is precipitated. Phaëthon in his fright gives up all semblance of control, and the horses break entirely from the proper course.

Spenser (*Faerie Queene*, V, viii, 40) represents the horses themselves as taking fright at the Scorpion, and draws a very lively picture of this situation.

208, 209. "And Luna in amazement sees her brother's horses speeding below her own." The sun is now nearer the earth than the moon.

210. "The earth catches fire, the highest parts first." Shakespeare uses this catastrophe to illustrate the text, "How great a matter a little fire kindleth." Clifford (*III Henry VI*, II, vi) thus voices his vain regrets: —

O Phoebus, hadst thou never given consent
That Phaëton should check thy fiery steeds,
Thy burning car never had scorch'd the earth!
And, Henry, hadst thou sway'd as kings should do,
I and ten thousand in this luckless realm
Had left no mourning widows for our death.

217. Ovid abounds in geographical catalogues, with his list of mountains here, of rivers a little later; and see *Metamorphoses*, VII, 220 and following. A similar case is in *Amores*, III, vi, 25 and following. Ovid redeems these catalogues from dullness by his apt use of epithet. Note these in the present passage.

218. *creberrima fontibus Ide*: the burden of Tennyson's *Oenone* very well translates this phrase: —

O mother Ida, *many-fountain'd Ida*,
Dear mother Ida, harken ere I die.

219. *virgineus*: as the seat of the muses.

nondum Oeagrius: *i.e.* it was before the time of Oeagrus, father of Orpheus and king of Thrace, in which country Mount Haemus was situated.

220. *geminatis ignibus*: Aetna was already a mass of flames within,

which occasionally burst forth; and this fire is now duplicated by the conflagration from without.

222. **et tandem caritura**: "and Rhodope destined at last to lose her snows."

223. **natusque ad sacra Cithaeron**: this Boeotian mountain was a favorite resort for the orgiastic worshippers of Bacchus.

227. **cunctis e partibus**: "on all sides," "in every direction."

PAGE 99. — 235, 236. "They say (think) that on that occasion the Aethiopians took on a swarthy hue, since the blood was called to the surface of the body (by the heat)." Hyginus (*Fabulae*, 154) makes a similar statement about the people of India: —

Indi autem, quod calore vicini ignis sanguis in atrum colerem versus est, nigri sunt facti.

239. **quaerit**: "seeks (in vain)," *i.e.* "mourns the loss of."

240. **Ephyre**: Corinth was so called from a nymph of that name whose story is told in Hyginus (*Fabulae*, 275).

241, 242. "Nor do the rivers whose lot had given them more spacious channels (banks wide apart) remain unscathed."

242. Homer (*Iliad*, XXI) describes the battle between the flames of Vulcan and the waves of the Xanthus and the Simois. Ovid does not attempt a similar personification here. It is Homer and not Ovid, therefore, whom Dryden has in mind in his *Annus Mirabilis* (926). The passage is quoted here because of the poetic description in the last two lines of the effect of a great fire on a river: —

Old father Thames rais'd up his reverend head,
But fear'd the fate of Simois would return:
Deep in his ooze he sought his sedgy bed,
And shrunk his waters back into his urn.

245. **arsurus iterum Xanthus**: the first conflict of Xanthus with the flames, as described by Homer, has just been referred to in the previous note.

246. **Maeandros**: Ovid more fully describes this wandering stream in *Met.* VIII, 162 and following, where he likens the Cretan Labyrinth to it.

251, 252. "And the swans, which had been wont to throng the Maeonian streams in tuneful company, were scorched in mid Cayster."

254. **in extremum orbem**: "to the ends of the earth."

254, 255. The poetical accounting for the fact of the hidden sources of the Nile.

255, 256. **ostia septem, septem valles**: a double reference to the delta of the Nile.

257. **Ismarios**: understand *amnes* from the next line. "The same mischance dries up the Thracian streams — Hebrus and Strymon."

PAGE 100. — 264. **et sparsas Cycladas augent**: *i.e.* as the mountain tops emerged from the sea more islands would come into being.

272-275. "But now the all-fostering Earth, encircled as she was by sea, amid the waters of the deep, amid her fast-contracting streams which had crowded into the dark bowels of the earth and hidden there, though parched by heat, raised up her smothered face," etc.

275. **collo**: H. 490, 2, note 3 (434 and note 4); M. 258, 3; A. 260, *e*; G. 413; Remark I, end; B. 142, 3; L. & M. 664.

280. **deum** = *deorum*: she addresses Jove.

280, 281. "If I must perish by the force of fire, let me perish by thy fire (lightning), and ease my downfall by the thought of him who wrought it."

So Nileus boastfully comforts Perseus with the thought that the impending death of the latter will be at the hands of a great man (V, 191, 192); and Achelous (*Met.* IX, 7) takes comfort in the fact that it was the mighty Hector who overcame him.

286-289. The *quod*-clauses of this passage are an expansion of the idea in *officii*. "Is this the reward of my fertility and the performance of all my duties? Is this the way you pay me for enduring," etc.

PAGE 101. — 291. **frater**: *i.e.* Neptune.

tradita sorte: the kingdom of Saturn had been divided by lot among his three sons, Jove, Neptune, and Pluto. Homer puts a description of this partition into the mouth of Neptune (*Iliad*, XV, 235): —

Three parts were made of all existing things,
And each of us received his heritage.
The lots were shaken; and to me it fell
To dwell forever in the hoary deep,
And Pluto took the gloomy realm of night,
And lastly, Jupiter the ample heaven
And air and clouds.

293. **fratris** is coördinate with *mea* (= *mei*); "regard neither for your brother nor for me."

294. **at**: "at least."

caeli: H. 457 (406, 1); M. 229; A. 221, *a*; G. 377; B. 209, 2; L. & M. 586.

295. **quos**: *i.e.* **uterque polus**, which stand by metonymy for the whole heavens.

296. **atria vestra**: the home of the gods is here conceived of as built upon the vault of heaven as we see it.

297. **axem**: *i.e.* **caelum**, the vault of heaven.

299. **in chaos**, etc.: "we are swept back again to primeval chaos."

300. **summae rerum**: *i.e.* the universe.

301. **neque enim**: some words are to be supplied here, such as "and (she ceased speaking) for she could neither endure," etc.

303. **rettulit os in se**: Ovid is guilty here of an absurd and gross mixture of fact and figure. In the same sentence we have *Terra* and *terra*, the one acting upon the other. Similarly, in XI, 125, Midas is said to mingle the "bestower of his gift" (who was Bacchus, but the poet now means wine) with water. See also XII, 614.
306. **arduus** is used here with the subject of *petit*, "on high," where we should more naturally expect the corresponding adverb with the verb.
311. Ovid represents Jove in this passage as poisoning the thunderbolt at his right ear just as a soldier would poison a spear.
312. **pariterque**, etc.: "and hurled him equally from life and chariot." This is an instance of *zeugma*, which is common enough in Latin, but which sounds rather harsh to English ears.
- 314, 315. **et saltu in contraria facto**, etc.: "and, leaping apart, wrench their necks from the yoke," etc.
318. **laceri vestigia currus**: "the remains of the wrecked chariot."
319. **rutilos**: this epithet is used proleptically, since the hair would not be "ruddy" (because in flames) until the act in *populante* had begun.
- PAGE 102. — 320. It has already been seen that Shakespeare makes frequent use of the Phaëthon story. This particular incident well illustrates the downfall of princes. So in *King Richard II*, III, ii: —

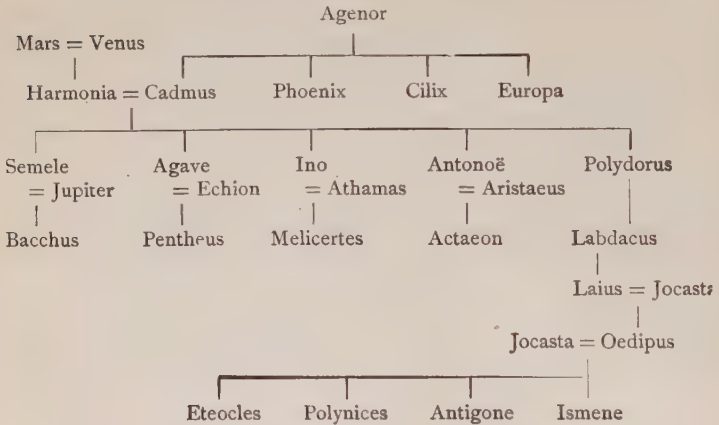
Down, down I come; like glistening Phaëton,
Wanting the manage of unruly jades.

323. **diverso orbe**: "in another quarter of the globe."
325. **trifida fumantia flamma corpora**: scan the line in order to connect the adjectives with their proper nouns. *trifida* carries us back to the forked lightning which had been the immediate cause of Phaëthon's destruction. *corpora* is for *corpus*, according to the usage of Ovid, who often writes the plural for the singular with no apparent reason.

III. — It is a long way from the death of Phaëthon to the subject-matter of the ensuing passage. The student should read carefully the epitome of the omitted part on pages 102 and 103, and observe the threads by which Ovid unites the various stories. Sometimes, it must be admitted, these threads are very slender. See also introduction to the *Metamorphoses*, page 63.

The story of Cadmus and the founding of Thebes has an unusual importance, since it is closely connected with the historical problem of the relation of the East to the early development of Greece.

The story is told by Apollonius Rhodius, Apollodorus, and Nonnus of the Greeks; and by Ovid and Hyginus (*Fabulae*, 178) of the Latin writers. A genealogy of Cadmus is here given, which will be of assistance in the understanding of subsequent history of his family. (For descent of Agenor, see table under I, 728, note.)



PAGE 103. — 1. *deus*: *i.e.* Jove.

posita = *deposita*.

3. *ignarus*: "ignorant (of these circumstances)."

perquirere: would this be the prose construction?

4. Hyginus says that the two brothers of Cadmus were sent with him: Agenor suos filios misit, ut sororem reducerent aut ipsi in suum conspectum non redirent. Phoenix in Africam est profectus ibique remansit; inde Afri Poeni sunt appellati. Cilix suo nomine Ciliciae nomen indidit. Cadmus cum erraret, Delphos devenit, etc.

5. *pius et sceleratus*: the father was *pius* in that he desired to recover his lost daughter; *sceleratus* in imposing commands so harsh upon his son.

8. *Phoebi oracula*: *i.e.* at Delphi. See Hyginus above.

PAGE 104. — 9. *et, quae sit tellus*, etc.: "and seeks to learn in what land he should settle." With *habitanda* supply *sibi*.

12. *hac duce*: "under her guidance."

et qua requieverit herba: "and where she shall have lain down to rest upon the grass."

13. *moenia fac condas*: supply *ut* with *condas*. "See that you build (your city's) walls."

Boeotia (supposed to be derived from *bos*) was the country in which the city was to be built, not the city itself. .

10-13. Hyginus gives a different version of this oracle: —

Ibi responsum accepit, ut a pastoribus bovem emeret, qui Lunae signum in latere haberet, eumque ante se ageret; ubi decubiusset, ibi fatum esse eum oppidum condere et ibi regnare.

14. "Hardly had Cadmus left the Castalian grotto when he saw," etc. This grotto was the seat of the Delphic oracle, named by Ovid from the famous Castalian spring near by.

17. **pressoque legit vestigia gressu**: "and with guarded step he follows her."

presso gressu: that the animal may be uninfluenced, and that fate may be unassisted.

19. From Delphi to Panope is about eleven English miles; and from this point to the future site of Thebes about thirty miles, — a long way for one proceeding "**presso gressu**."

27. **libandas undas**: "water for purposes of libation."

32. **Martius anguis erat**: here is the starting point of the evils which came thick upon the house of Cadmus — the slaying of the sacred serpent of Mars.

35. "When the wayfarers of the Tyrian race had reached this grove with luckless steps." These were the *ministri* mentioned in line 26, who had been sent to draw water.

PAGE 105. — 42. **et immensos**, etc.: "and with a spring he throws himself into huge curves."

sinuatur is used in the middle voice.

43. "And lifted high by more than half his length into the unsubstantial air."

44, 45. This dragon is as large as the great constellation Draco, lying outstretched between the two Bears in the northern sky.

44. **tanto corpore**: H. 473, 2 (419, II); M. 246; A. 251; G. 400; B. 224, 1; L. & M. 643.

46. **nec mora**: supply *est*.

48, 49. His powers of destruction are three-fold: his teeth, his constricting folds, and his pestilential breath.

51. "Cadmus wonders what has delayed his comrades."

52, 53. **leonis pellis**: no particular lion is connected with the adventures of Cadmus, as in the case of Hercules; but a lion's skin of the hunter's own gaining is a natural accompaniment, half cloak, half shield (see line 81), of these traditional heroes.

56. "And the huge bodied victorious foe (lying) upon (them)."

corporis: H. 440, 3 (396, V); M. 222; A. 215; G. 365; B. 203; L. & M. 558.

61, 62. **cum turribus ardua celsis moenia**: "high walls with their lofty towers."

62. **mota forent** = *mota essent*.

PAGE 106.—67. **ferrum**: *i.e.* the iron head as opposed to the wooden shaft (*hastile*).

70. "And when, by violent effort, he had loosened this (*i.e.* the shaft) all around."

75, 76. **quique halitus**, etc.: "and such rank breath as exhales from the Stygian caves befouls the tainted air."

vitiatas is another instance of prolepsis. See II, 319 and note.

77. **modo**: correlates with *interdum* (78) and *nunc* (79).

79. **impete**: from *impes*. Why could not Ovid have used the ablative of the more usual *impetus* in this place?

83. **cuspidē**: Cadmus was armed with a spear and a javelin, as seen in lines 53, 54. The javelin has been hurled (line 65), and its head is buried in the creature's vitals (line 71). Cadmus now presents the point of his spear to the dragon's mouth, and attempts to thrust him through.

87. **quia se retrahebat**, etc.: "because he kept backing away from the thrust."

88. **plagamque sedere**, etc.: "and by withdrawing prevented the stroke from being driven home."

91. **dum retro**, etc.: "until an oak tree stopped his (*i.e.* the serpent's) backward course."

92. The serpent is now pinned fast to the oak by the spear which pierces both.

94. **flagellari**: for the force of the infinitive see H. 614 (535, III); M. 273, 4; A. 333, 6; G. 533; B. 331, V; L. & M. 964.

95. **victor victi**: it is quite in Ovid's style to bring these words together. See *The Poetic Form of Ovid's Works*, under the subject *Alliteration, Assonance, and kindred effects*.

PAGE 107.—96. **neque erat cognoscere**, etc.: "nor was it easy to tell whence it came." The voice may be that of Mars, whose wrath has been incurred by the death of his sacred dragon. Ovid nowhere distinctly refers to the wrath of Mars, but Hyginus (*Fabulae*, 6) says:—

Cadmus ira Martis, quod draconem fontis Castalii custodem occiderat, suorum prole interempta, cum Harmonia Veneris et Martis filia uxore sua, in Illyriae regionibus in dracones sunt conversi.

98. **et tu spectabere serpens**: it is obvious that Ovid uses the awkward *spectabere*, which means here nothing more than *eris* or *fies*, simply because he has already used *spectas*.

The fulfillment of this prophecy is described by Ovid in lines 563–603. See epitome on page 118. It will there be observed that the

change came at the request of the royal pair. This is not, therefore, itself the punishment for the act of Cadmus; the punishment is in the long train of disaster which makes the change welcome. Hence, references to this metamorphosis are in a rather pleasing vein. So in Milton (*Paradise Lost*, IX):—

Pleasing was his (*i.e.* Satan's) shape,
And lovely; never since of serpent kind
Lovelier, not those that in Illyria changed
Hermione and Cadmus.

And Matthew Arnold (*Cadmus and Harmonia*):—

Two bright and aged snakes,
Who once were Cadmus and Harmonia,
Bask in the glens, or on the warm seashore,
In breathless quiet after all their ills.

102. *motaeque iubet*, etc.: "and she bids him plow the earth and plant therein the dragon's teeth."

105. *mortalia semina*: "a man-producing seed."

106. *fide maius*: "a thing beyond belief."

111-114. The curtain (*aulaeum*) of the ancient theater was fixed upon a roller let into the masonry of the floor in front of the stage. See Horace, *Epistles*, II, i, 189: "The curtain is kept down for more than four hours," *i.e.* the stage is in view of the spectators during that time. To "raise the curtain," therefore, had just the opposite effect to that in the modern theater. The curtain was decorated by various figures (*signa*), as, for instance, those of men. When, at the conclusion of the play, the curtain was unrolled, or raised, these figures would come into view top first. The appropriateness of this simile to Ovid's narrative is at once apparent.

111. *festis*: because these theatrical performances were given on festal days, as part of a religious celebration in honor of some god.

113. *placidoque educta*, etc.: "and (at length), drawn up with steady motion, the entire figures stand revealed."

117. *civilibus bellis*: "this fratricidal strife."

120. *dederat*: for object, understand *illum*, from the following *illo*.

122. *exemplo pari*: "in the same way."

123. *subiti*: referring to the manner of their birth.

PAGE 108. — 125. *matrem*: it should be remembered that these brothers were *terrigenes* (line 118).

126. *Echion*: Hyginus (*Fabulae*, 178) gives the names of the other four: *Ex quibus quinque superfuerunt, id est Chthonius, Udaeus, Hyperenor, Pelorus, et Echion.*

128. *fraternae* = *cum fratribus*.

129. *Sidonius hospes*: Agenor, the father of Cadmus, was king of Sidon.

130. *Phoebeis sortibus* = *sortibus Phoebi*. See line 13.

132. *exsilio*: has a concessive as well as locative force — “even in exile.”

Mars Venusque: see genealogical table under note at beginning of Book III.

135-137. Compare with this the solemn words with which the *Oedipus Rex* of Sophocles closes, and which Ovid doubtless recalled as he wrote these lines: —

From hence the lesson learn ye,
To reckon no man happy till ye witness
The closing day; until he pass the border
Which severs life from death, unscathed by sorrow.

PAGE 109.—402 and following. The story of Narcissus is told most fully by Ovid, and is briefly touched upon by Hyginus. A different and more rational version is told by Pausanias. The story has taken strong hold upon the poetic imagination of English writers. Keats (*Miscellaneous Poems*) gives an exquisite fancy picture of the origin of this story. Compare his description of the natural scenery with Ovid's: —

What first inspired a bard of old to sing
Narcissus pining o'er the untainted spring?
In some delicious ramble, he had found
A little space, with boughs all woven round;
And in the midst of all, a clearer pool
Than e'er reflected in its pleasant cool
The blue sky, here and there serenely peeping,
Through tendril wreaths fantastically creeping.
And on the bank a lovely flower he spied,
A meek and forlorn flower, with naught of pride.
Drooping its beauty o'er the watery clearness,
To woo its own sad image into nearness:
Deaf to light Zephyrus, it would not move;
But still would seem to droop, to pine, to love.
So while the poet stood in this sweet spot,
Some fainter gleamings o'er his fancy shot;
Nor was it long e'er he had told the tale
Of young Narcissus and sad Echo's Vale.

402. *hanc*: *i.e.* echo.

405. *sic amet*, etc.: “so may he himself love, and not gain the thing he loves.”

407-412. Ovid is fond of such a scene. See a similar description in *Ars Amatoria*, III, 687-694.

414. *faciemque loci fontemque secutus*: the first *-que* is redundant. "Attracted by the appearance of the place and by the spring."
- 432-436. The poet himself here addresses the person of his creating. He has done this before in *Ars Amatoria*, III, 735, and *Fasti*, II, 101. This is an indication of the absorbing interest of Ovid in his own story. It is as if one in the audience should cry out to a character on the stage, forgetting that it is but a play.
433. *quod amas, avertere, perdes*: "(but) turn yourself away (and) the object of your love will be no more."
- PAGE 110. — 435. *nil habet ista sui*: "it has no substance of its own."
436. *discedet, si possis*: the statement starts out vividly in the future indicative, but sinks to a mere possibility at the end. This possibility itself vanishes in the next sentence.
449. *nec clausis moenia portis*: "nor city walls with their close shut gates."
452. *resupino ore*: "with upturned face."
454. *unice*: because unmatched for grace and beauty.
457. "You give me some (ground for) hope by your friendly face."
461. "And, as I surmise from the movement of your sweet lips."
463. It dawns suddenly upon him that the object of his passion is his own image. In Milton (*Paradise Lost*, IV) Eve relates to Adam a similar experience of her own:—

As I bent down to look, just opposite
 A shape within the watery gleam appeared,
 Bending to look on me; I started back,
 It started back; but pleased I soon returned.
 Pleased it returned as soon with answering looks
 Of sympathy and love; there I had fixed
 Mine eyes till now, and pined with vain desire,
 Had not a voice thus warned me: "What thou seest,
 What there thou seest, fair creature, is thyself;
 With thee it comes and goes."

464. *flammas moveoque feroque*: the reader will observe throughout this story how Ovid revels in these paradoxes. Many will doubtless feel that he overdoes the matter.
465. *faciam, roger, rogem*: examples of the familiar deliberative subjunctive. How has the thought changed so as to allow the indicative in *rogabo*, whereas the preceding verbs were in the subjunctive mode?
- PAGE 111. — 466. "I have, I am what I desire: the abundance of my riches beggars me."

Spenser (*Amoretti*, XXXV) boldly borrows this fine passage:—

My hungry eyes, through greedy covetize
 Still to behold the object of their paine,

With no contentment can themselves suffice;
 But having, pine, and having not complaine.
 For lacking it, they cannot lyfe sustayne;
 And having it, they gaze on it the more,
 In their amazement lyke Narcissus vaine,
 Whose eyes him starv'd: *so plenty makes me poore.*

468. *votum novum*: in apposition with *vellem*, etc.

abesset: supply *ut*. This clause is the object of *vellem*.

469. *nec tempora vitae*, etc.: "and but few days of my life remain."

471. *posituro morte dolores*: "since I shall lay aside my pains in death."

475. *obscura reddita forma est*: "the image was imperfectly reflected."

478. *quod tangere non est*: "what it is not possible to touch."

480. *summa vestem diduxit ab ora*: "he plucked away his tunic at (from) its upper fold," or "from the upper part (of his breast)."

483-485. Compare similar descriptive similes in *Ars Amatoria*, III, 703-706.

486. *simul* = *simul ac*.

494. *quae*: *i.e.* echo. *Vidit* has for its object the unexpressed conception of the sufferings of Narcissus.

PAGE 112.—499. "His last words as he gazed into the familiar spring were these."

501. The first *vale* is in absolute construction with *dicto* and is not to be translated.

504, 505. It was bad enough to have the shade of Eurydice limping still because of her earthly wound (*Met.* X, 49); but this passage out-Ovids Ovid, wherein a shade is represented as gazing fondly upon the shade of a shade. It is a good example of the absurdity into which the poet is sometimes led in his tendency to overwork an idea.

509, 510. This flower is what is termed in botany *Narcissus poeticus*. "It loves the borders of streams; bending on its fragile stem, it seems to seek its own image in the waters, and soon fades away and dies."

PAGE 113.—IV, 55 and following. The story of Pyramus and Thisbe is told in full only by Ovid of the ancients, and is one of his best told tales. From Ovid, Chaucer and Shakespeare get the story, one of whom introduces Thisbe as the martyr of Babylon in his *Legend of Good Women*, and the other uses the story as byplay in the *Midsummer Night's Dream*. And again Thisbe appears in the great dramatist's lines (*Merchant of Venice*, V, i):—

In such a night
 Did Thisbe fearfully o'er trip the dew
 And saw the lion's shadow ere himself,
 And ran dismay'd away.

59. *notitiam primosque gradus*: hendiadys, "the first steps of acquaintance."

62. *ex aequo*: "equally."

63. *consci*: *i.e.* some third person, a frequent feature of clandestine love affairs, who acts as a go-between.

65, 66. "The party wall of the two houses had been split by a slender crack which it had at some former time received when it was building."

74. *quantum* = *quantulum*: "how small a thing it would have been."

erat: H. 583 (511, note 3); M. 368; A. 311, c; G. 254, Rem. 2; B. 304, 3; L. & M. 940.

77. This substantive quod-clause is the object of *debere*.

78. *nequiquam* is to be read with *diversā*. It was to no purpose that they were kept apart by their parents.

79, 80. *partique dedere*, etc.: "and imprinted kisses, each one upon his own side of the wall."

PAGE 114.—87. *neve sit errandum*: "and that they may not run the risk of missing each other."

spatiantibus: used as substantive, dative of apparent agent with *sit errandum*.

88. *ad busta Nini*: so in Shakespeare's *buslesque*, *Flute*, as *Thisbe*, says: "I'll meet thee, *Pyramus*, at *Ninny's tomb*"; and is corrected by *Quince*: "*Ninus'* tomb, man." *Ninus* was the deceased husband of *Semiramis*, who in his honor had built a huge tomb outside of *Babylon*.

89, 90. In this way *Ovid* prepares the way for the denouement of his story.

For a similar preparation see *Ars Amatoria*, III, 693 and note.

98. *depositura sitim*: "to slake her thirst."

99. *ad lunae radios*: "by the moonlight."

100, 101. *fūgit, fūgit*: what tense in each verb? Why different?

103. *sine ipsa*: "without *Thisbe* herself;" that is, it was a perfectly harmless act, but direful in its consequences.

110. *ego, te*, etc.: "I have been the cause of thy death, poor girl, in that I bade thee come forth by night," etc. What would be the prose construction of *venires*?

PAGE 115.—115. "But 'tis a coward's part (merely) to pray for death." See a similarly constructed sentence in *Met.* XIII, 824, except that there the infinitive *numerare* has not the pregnant force "*merely* to count."

117. *notae* with *vesti*: "the familiar garment."

118. *haustus*: "draughts."

119. The prose order would be: *ferrumque, quo accinctus erat, in ilia demisit*.

121. *humo*: locative abl., poetic for *in humo*, here used as a variation upon the more frequent *humi*—"upon the ground."

123. **et tenui stridente foramine**: "and through the slender hissing aperture spurts forth long streams of water, and cleaves the air with its jets."
- 131, 132. "And while she recognized the form of the tree as she gazed upon it, still the color of its fruit mystified her."
136. **summum** (*aequor*): "its surface." See simile in *Heroides*, X, 139.
- PAGE 116. — 147. **ense**: H. 465 (414, III); M. 237, 2; A. 243, *d*; G. 390, 3; B. 214, 1, *d*; L. & M. 604.
148. **ebur**: *i.e.* the ivory scabbard.
150. **manus, amor**: these are repeated from line 148. "I too have a hand that's brave for this one act; I too have love."
- in vulnera** has a purpose force, frequent with the prepositions *ad* and *in* with the accusative.
151. **persequar extinctum**: understand *te*. "I shall follow thee in death."
154. **hoc**: H. 411, 1 (374, 1); M. 192, 2; A. 239, 2, *c*, note 2; G. 399, note 4; B. 178, 2; L. & M. 522, 523. This is expanded and explained by lines 156, 157.
155. **meus illiusque parentes**: the full expression would be *mi parens* (= *pater*) *illiusque parens*. Since its substantive is not expressed, *meus* has the nominative instead of the vocative form.
- 156, 157. **ut non invadeatis**: *non* is to be taken intimately with the verb, and separated as far as possible from *ut* (see Ovid's arrangement), in order to justify *ut non* instead of *ne*. "Be entreated of us that you be not unwilling," etc.
166. "And all that remains from (both) funeral pyres rests in a common urn."

- PAGE 117. — 432. **funesta taxo**: the yew tree, because of its poisonous berries, was connected with the Lower World. So Seneca (*Oedipus*, 555) represents Tiresias as crowned with a wreath of yew leaves while summoning the shade of Laius from the dead.
435. **simulacra functa sepulcris**: "shades of those who have received funeral rites." Vergil explains (*Aeneid*, VI, 325-330) at some length the unhappy condition of the shades of the unburied.
- 436-438. **novique qua sit iter**, etc.: "and the shades newly arrived know not where the road is, where it leads to the Stygian city, and where is the dread palace of the swarthy Dis."
- 441, 442. **nec ulli**, etc.: "and it is not too small for any people (however numerous), nor does it feel the accession of a throng."
444. **celebrant**: "throng."
445. There is some authority (though not the best) for the following line at this point: —

Exercent, aliam partem sua poena coërcet.

If this line is admitted, *pars* (l. 445) will be construed as the subject of *exercent*: without this line, *pars* must be taken along with *pars* of line 444 as subject of *celebrant*. In this case we have zeugma.

antiquae imitamina vitae: there are many expressions of the Roman belief that "the ruling passion is strong in death," and that habits of this life will continue in the next. See *Met.* III, 504, 505; *Amores*, II, vi, 57, 58. So Vergil (*Aeneid*, VI, 477-493) describes the shades of Greek and Trojan warriors as engaging in all the exercises to which they were accustomed on earth, and subject to the same passions and fears.

448. **tantum**: *i.e.* the task mentioned in the previous line.

452. **sorores**: the Furies.

454. This is simply another way of saying that snakes were mingled with their locks. Wordsworth (*Excursion*, III) thinks that this is a weak conception of the Furies: —

Feebly must they have felt
Who, in old time, attired with snakes and whips
The vengeful Furies.

455. **agnorunt** = *agnoverunt*.

457-463. Here are briefly enumerated the stock sufferings in Tartara: of Tityos, whose huge frame is stretched out upon the ground, while his vitals are torn by a vulture; of Tantalus, who, though standing up to his chin in water, is dying of thirst, for the water ever flees his eager lips, while above his head also luscious fruit hangs temptingly just beyond his reach; of Sisyphus, forever rolling a heavy stone up a hill, and forever unable to reach the top, for the stone escapes his grasp each time at the moment of success; of Ixion, bound to a swiftly revolving wheel; of the Belides, condemned to fill a bottomless cistern with water borne in sieves.

458. **tibi**: H. 431, 6 (388, 4); A. 232, *b*; G. 354, note 1; B. 189, 3; L. & M. 545.

461. **Ixion**: two excellent similes are drawn from the picture of the sufferings of Ixion. To Campbell (*Lines on revisiting a Scotch River*) the wheel is the never ceasing necessity of toil: —

See, left but life enough and breathing room
The hunger and the hope of life to feel,
Yon pale mechanic bending o'er his loom,
And childhood's self, as at Ixion's wheel,
From morn till midnight task'd to earn its little meal.

And to Kingsley (*Frank Leigh's Song*) the wheel is the reeling torment of unrequited love: —

To worship, not to wed, Celestials bid me:
 I dreamt to mate in heaven, and wake in hell;
 Forever doom'd, Ixion-like, to reel
 On mine own passions' ever burning wheel.

PAGE 118. — 462, 463. "And the Belides, for daring to work destruction to their cousins, with unremitting toil seek o'er and o'er the waters only to lose them again." Juno looked with pleasure, no doubt, upon the punishment of these, not so much because they had each been guilty of an impious murder, but because they were descendants of the hated Io. (See genealogy under *Met.* I, 728, note.) So it is said in *Heroides*, XIV, 85, 86, by Hypermnestra, the only guiltless sister: —

'Scilicet ex illo Iunonia permanet ira,
 Quo bos ex homine est, ex bove facta dea.

463. *perdant*: it seems weak to consider this a relative clause of purpose. It is rather a *fated* than a *purposed* act.

465. *et ante omnes Ixiona*: "and especially Ixion." He is suffering here because of an offense against the honor of Juno herself.

466-469. Sisyphus and Athamas were brothers, sons of Aeolus, and were both equally guilty of impiety. Juno's complaint is that one should be here in torment, while the other is enjoying immunity from punishment. The truth is, however, that the only offense of Athamas was that he had married Ino, the sister of the hated Semele, mother of Bacchus.

470. *vellet*: this is subjunctive, partly as a reflection of the immediately preceding *velit* (which is in an indirect question), and partly as a subjunctive of softened or modest assertion.

471. *et in facinus*, etc.: "and that the sisters (*i.e.* the Furies) should drive Athamas to madness." On the fate of Athamas, read Frederick Tennyson's poem, *King Athamas*.

474. *ut erat*: "just as she was." Ovid is fond of this expression. See *Heroides*, X, 16, and *Ars Amatoria*, I, 529 (quoted under *Heroides*, X, 21-23).

canos capillos: II. 416 (378); M. 198; A. 240, *c*; G. 338, 1; B. 180, 1. L. & M. 510.

476. *ambagibus*: II. 477, III (414, IV); M. 252; A. 243, *e*; G. 406; B. 218, 2; L. & M. 646.

477. *facta puta*, etc.: "consider done all that you ask,"

480. Juno needed this purification, since she had just come from the world of the dead. On Iris, the attendant of Juno, see *Met.* I, 270, and note.

PAGE 119. — 663 and following. Ovid passes lightly over the events which lead to the present story: how Cassiopeia, the wife of Cepheus, king

of Aethiopia, had boasted of her own beauty as excelling that of the Nereides; how Neptune, to avenge this slight upon his nymphs, had flooded the country, and sent a sea monster to ravage the coasts; and how the oracle of Jupiter Ammon had declared that further disaster could be averted only if Andromeda, the king's daughter, should be exposed to the monster.

The story is briefly told among the ancients other than Ovid by Apollodorus and Hyginus. For the genealogy of both Perseus and Andromeda, see *Met.* I, 728, note. In English literature reference is often made to the character and incidents of this story. The most extended English version is the *Andromeda* of Kingsley, in which the author departs considerably from the classical details.

663. Ovid calls attention to the calm that usually accompanies the dawn.

664. *admonitor operum Lucifer*: Longfellow conceives not of the dawn as awakening labor, but of labor as arousing the dawn (*Evangeline*, IV): —

Life had long been astir in the village, and clamorous labor
Knocked with its hundred hands at the golden gates of the morning.

665. *ille*: *i.e.* Perseus.

666. *parte ab utraque pedem* = *utrumque pedem*.

accingitur is used in a middle sense, "he girds himself."

telo unco: this was the short sword, with a peculiar hooklike projection on one side (*harpe*), which Mercury had given him. He was otherwise equipped with winged shoes, a magic wallet, and helmet of invisibility, all of which the nymphs had given him. But his chief weapon, used only as the last resort, was Medusa's head.

670, 671. "There the pitiless Ammon had bidden Andromeda, though free from guilt, to pay the penalty of her mother's (sinful) words." See line 663, and note; also Milton, *Il Penseroso*: —

Or that starred Ethiop queen that strove
To set her beauty's praise above
The sea nymphs, and their powers offended.

672. *bracchia*: for construction, see *capillos*, line 474, note.

673. *Abantiades*: *i.e.* Perseus, the descendant of Abas.

nisi quod moverat, etc.: "except that," etc. This clause is equivalent to the conditional sentence *nisi movisset*, etc., the conclusion of which is *ratus esset*.

675. *inscius*: either, "in ignorance of the meaning of this strange sight and of the identity of the maiden," or, "without consciousness of the effect upon himself," "unwittingly."

ignes: understand *amoris*.

678. *ut stetit*: "when he alighted (near the maiden)."

679. *sed (eis catenis digna) quibus, etc.*

680. *requirenti*: understand *mihi*.

682. *virum virgo*: this is one of Ovid's numberless alliterations; but in this instance the juxtaposition has more than the usual significance, especially when joined with the position in the sentence of these two words. They are contrasted and strongly emphasized: "Nor does she, being a maiden, dare to address him, a man."

685-688. "As he continues to urge her, she, lest she seem to be trying to conceal some fault of her own, tells him her name and her country, and what boastful confidence her mother has had in her own beauty."

687. *maternae fiducia formae*: see line 663, note.

689, 690, and 706, 707. Ovid thus describes what is the most thrilling moment in the whole story from a dramatic point of view—the approach of the monster. Considering the importance of this crisis, it would seem that Ovid has given it rather meager notice in his lines. See how Vergil treats a similar occasion, though not as important dramatically as the present, where he describes the approach of the two serpents that destroyed Laocoön and his sons (*Aeneid*, II, 203-212). Compare also Kingsley's elaboration of this passage, wherein he makes use of Ovid's simile of the ship (*Andromeda*):—

Onward it came from the southward, as bulky and black as a galley,
Lazily coasting along, as the fish fled leaping before it;
Lazily breasting the ripple, and watching by sand bar and headland,
Listening for laughter of maidens at bleaching, or song of the fisher,
Children that play on the pebbles, or cattle that pawed on the sand hills,
Rolling and dripping it came, where bedded in glistening purple
Cold on the cold seaweeds lay the long white sides of the maiden,
Trembling, her face in her hands, and her tresses afloat on the water.

PAGE 120. — 691, 692. *genitor, mater*: the parents of Andromeda.

illa iustius: because through her sin her daughter is thus exposed to death.

697-701. Perseus sets forth his claims to the hand of Andromeda first by virtue of his own birth and prowess, which are all-sufficient in themselves. "If I sought her (only) as the son of Jove and her whom," etc.

697, 698. *illa, quam clausam*: *i.e.* Danaë, whom her father, Acrisius, fearing destruction at the hands of her offspring, had imprisoned in a brazen tower. This precaution, however, proved in vain, for Jove gained access to her prison, which opened to the sky, by assuming the form of a golden shower.

701-703. But he now advances a greater claim than these — **meritum**, the “desert” of service rendered by saving the maiden’s life.

703. “My only stipulation is that she be mine if by my valor saved.”

705. **super regnum dotale**: “a kingdom as a dowry in addition.”

709 710. “He (the monster) was as far distant from the rocks (where Andromeda was) as is the space of open air through which a Balearic sling can send its hurled bullet (lit., can traverse with its bullet).”

tantum: H. 417(379); M. 196; A. 257; G. 335; B. 181; L. & M. 513.

quantum: is object of *transmittere*, and *caeli* is partitive genitive with *quantum*.

714. **utque Iovis praepes**, etc.: so Horace (*Odes*, IV, iv, 11) likens the sudden campaign of Drusus against the Vindelici to the swoop of an eagle upon its prey. Kingsley compares Perseus at this point to an osprey darting upon a dolphin.

715. **praebentem Phoebo terga**: *i.e.* sunning himself.

716. **occupat aversum**: “swoops upon him from behind.”

718. **missus praeceps**: to be taken with Inachides (line 720).

719. **fremetis**: understand *ferae*.

PAGE 121. — 720. **Inachides**: *i.e.* Perseus, the descendant of Inachus. See table under I, 728, note.

ferrum curvo, etc.: “he plunged the sword as far as the curved hook.” See line 666, note.

721. **laesa**: *i.e.* the monster.

725. **quaque patent**: “and where they (*i.e.* the various vulnerable points) lie exposed.”

727. **falcato ense**: the sword is called *falcatus*, because of the feature before mentioned.

730. **bibulis**: *i.e.* the wings on his sandals were in danger of becoming soaked, and hence useless.

731, 732. **qui vertice**, etc.: “whose top projects above the surface when the waves are still, (but) is hidden by the roughened sea.” Compare Vergil’s fuller description of a similar scene (*Aeneid*, V, 124-128).

733. **eo**: H. 476, 3 (425, 1, 1) note); M. 247, 3, note 1; A. 254, *b*; G. 401, note 6; B. 218, 3; L. & M. 629.

734. The inference is that the monster is slain by the use of the sword alone. According to another version of this part of the story, Perseus changed his enemy into a rocky island by presenting to his gaze the Medusa head. Kingsley follows the latter version:—

Then fell the boy on the beast, unveiling the face of the Gorgon;
Then fell the boy on the beast; then rolled up the beast in his horror,
Once, as the dead eyes glared into his; then his sides, death-sharpened,
Stiffened and stood, brown rock, in the wash of the wandering water.

736. **implevere**: is plural because *cum plausu clamor* is felt as equal to *clamor plaususque*.

gaudent: *i.e.* the parents of Andromeda.

741. **caput**: *i.e.* the Gorgon's head.

742. **virgas**: seaweed.

743. **imponit**: supply *illis (virgis)*.

744-752. The origin of coral; *i.e.* petrified seaweed.

748. **et idem contingere gaudent**: "and are delighted that the same result is obtained (in case of all)."

751. "So that they become hard on contact with the air."

PAGE 122. — V, 177. "But when he saw (his own) strength no match for (the) superior numbers (of his foes)."

179. **ab hoste**: *i.e.* the head of Medusa.

181. Perseus is tauntingly bidden to try his play magic on some one else.

185. **Lyncidae**: *i.e.* Perseus, as the descendant of Lynceus. See under I, 728, note.

187, 188. **qui se genitum**, etc.: "who falsely claimed that he was sprung from the sevenfold Nile."

septemplíce: referring to the Nile delta of seven mouths. See II, 255, 256.

191. **solacia**: it will be observed that Ovid frequently employs the poetic plural. See *ora* above (line 180).

192. **a tanto cecidisse viro**: this is the *magna solacia* of the previous line. With the thought, compare II, 280, 281, note.

195. **hos**: Eryx does not realize that these have been changed into stone, so lifelike are their attitudes; and he charges them that **their** stupefaction comes from fear ("defect of courage") rather than from any power in the Gorgon's head.

PAGE 123. — 196. **incurrere**: supply *iuveni* or *in iuvenem*.

197. **magica arma**: uttered in unbelieving scorn, just as *miracula* of line 181.

202. "Saw the Gorgon's head, and hardened as the stony influence spread through his frame."

207. **longa mora est dicere**: "it would take a long time to tell," etc.

208. **corpora**: *i.e.* *homines*.

210. **Phinea belli**: H. 457 (409, III); M. 229; A. 221, *δ*; G. 377; B. 209; L. & M. 585.

212, 213. **quemque opem**: H. 411 (374); M. 192, *z*; A. 239, *2, c*; G. 339, *a*; B. 178, *1, a*; L. & M. 522.

213. **credens parum**: "hardly believing (his eyes)."

215. **confessas manus**: by an artistic stroke Ovid joins *confessas* with *manus*, since it is the outstretched hands that confess defeat and implore mercy.

216, 217. **monstra, vultus**: see line 191, note.

217. **quaecumque ea** may be either "whatsoever things they are," *i.e.* the general concepts involved in *monstra* and *vultus*; or, "whosoever she (Medusa) is." Supply *sint* or *sit*, according to the interpretation adopted.

220. The strength of Perseus' claims to Andromeda lay in his superior service in her behalf; the claim of Phineus was based on a prior promise by her parents to him.

221. **cessisse**: supply *tibi*.

223. **talia dicenti**: "as he thus spoke."

224. **ait**: *i.e.* Perseus.

225. **magnum munus**: the "boon" is explained in the next line — *nullo violabere ferro*; he is not to be slain by the sword. Perhaps also the ironical three lines following are included in this.

PAGE 124. — 230. **Phorcynida**: *i.e.* *Medusam* = *caput Medusae*.

232. **conanti**, etc.: "as he strove to avert his gaze," etc.

341. **prima Ceres**, etc.: this opening praise of Ceres recalls the lines of Vergil in the same strain (*Georgics*, I, 147).

The story of Ceres and Proserpina, or, according to the Greek names, Demeter and Persephone, is very old, and has been frequently treated both by Greek, Latin, and modern writers. Among the Greeks it is found in the Homeric Hymns (V), in Hesiod (*Theogony*), in Apollodorus and Apollonius Rhodius; among the Romans writers who have treated of the subject are Ovid, who, in addition to his story at this place, has told it at still greater length in the *Fasti* (IV, 417-620); Hyginus (*Fabulae*, 146), Statius (*Achilleïs*), and Claudian (in his epic poem, *De Raptu Proserpinae*).

It is worth while to notice the interesting variations of detail in Hyginus: —

Pluton petit ab Iove Proserpinam filiam eius et Cereris in coniugium. Iovis negavit Cererem passuram ut filia sua in tartaro tenebricoso sit, sed iubet eum rapere eam flores legentem in monte Aetna; in quo Proserpina dum flores cum Venere et Diana et Minerva legit, Pluton quadrigis venit et eam rapuit.

It has inspired the English writers not only to passing mention, but also to entire poems. Thus Shelley (*Song of Proserpine*), Tennyson (*Demeter and Persephone*), Rossetti (*Sonnet*), Jean Ingelow (*Persephone*), Aubrey de Vere (*The Search after Proserpina*), Morris (*Persephone in Epic of Hades*), Swinburne (*Hymns to Proserpine*).

346. **Giganteis membris**: the Pierides had sung of the rebellion of the

Giants (see page 124, analysis of omitted parts), dwelling especially upon the terror of the Gods. The Muses begin their song by a picture of the final discomfiture and punishment of the Giants.

348-355. In Vergil it is Enceladus who is thus buried under Aetna, though not under all Sicily, as Ovid here describes Typhoeus (*Aeneid*, III 578-582).

PAGE 125. — 356. *inde*: *i.e.* on account of these struggles.

rex silentum: Pluto, son of Chronos (Saturn), and brother of Jupiter, Neptune, Juno, and Ceres.

362. "After he had investigated to his satisfaction, and found that no portions (of the island) were giving way."

368. When Chronos withdrew from the sovereignty of the universe, his three sons, Jupiter, Neptune, and Pluto, shared the kingdom by lot. Homer puts the following account of this event in the mouth of Neptune (*Iliad*, XV, 235): —

Three parts were made of all existing things,
And each of us received his heritage.
The lots were shaken; and to me it fell
To dwell forever in the hoary deep,
And Pluto took the gloomy realm of night,
And, lastly, Jupiter the ample heaven
And air and clouds.

novissima: it is here stated that Pluto's lot was "last." But, according to Homer, as seen above, it was Jove who came last.

371. *quid Tartara cessant*: "why does the realm of shades hold off?" *i.e.* "why is it exempt from our power?"

372. *agitur*: "is at stake."

373. *quae = talis*: "such is our long-suffering."

376. *mihi*: H. 428, 2 (385, II, 2); M. 211; A. 229; G. 345, Rem. I; B. 188, 2, d; L. & M. 537.

Cereris filia: Proserpina.

377. *erit*: *i.e.* "will continue to be," "will remain."

378. *siqua est ea gratia = siqua eius regni gratia est tibi*. "if you have any regard for this joint sovereignty of ours."

379. *deam patruo*: *i.e.* Proserpina and Pluto. See line 356, note.

PAGE 126. — 385, 386. In prose order, *Haud procul ab Hennaëis (= Hennaë) moenibus est lacus aquae altae nomine Pergus*.

386, 387. The prose order would be, *Caystros plura carmina cynnorum labentibus in undis non audit illo (= quam ille lacus audit)*.

388, 389. *suis frondibus ut velo*: "with its foliage as with an awning." The Romans were familiar with the huge awnings stretched over the open amphitheater as a protection from the sun.

391. Milton uses this fair scene in comparison with the beauty of Eden (*Paradise Lost*, IV) : —

Not that fair field
Of Enna, where Proserpine gathering flowers,
Herself a fairer flower, by gloomy Dis
Was gathered, which cost Ceres all that pain
To seek her through the world; . . .
. might with the Paradise
Of Eden strive.

396. *usque adeo* : “to such a degree,” “so.”

398. *et ut summa*, etc. : “and as (since) she had torn her garment at its upper edge.”

399. Shakespeare (*Winter's Tale*, IV, iv) makes this scene more real by naming the flowers : —

O Proserpina,
For the flowers now, that frighted thou let'st fall
From Dis's wagon! daffodils . . . violets . . .
. . . primroses . . . oxlips . . . lilies.

400. “And such was the innocence of her girlish years.”

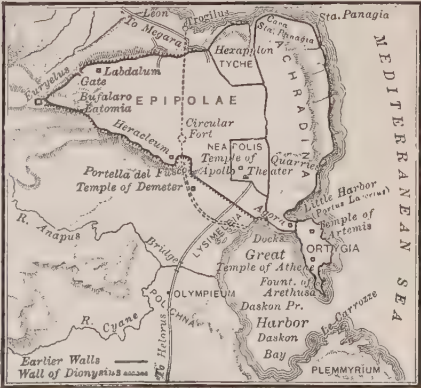
402. *quemque* : resolves *equos* into its component parts : “he urges on his horses, calling each by name.”

406. *stagna Palicorum* : the god is pursuing a southeasterly course, and is now halfway between Henna (in the center of Sicily) and Syracuse (on the southeast coast).

Near the temple of the Palici (see vocab.) were two pools of hot sulphureous water.

rupta ferventia terra : “boiling up from (or in) a crevice of the earth.” The language of the whole passage is descriptive of a volcanic region.

407-410. Ovid is in these lines describing ancient Syracuse (confined originally to the island of Ortygia alone). The lines will be easily understood by reference to the accompanying map of Syracuse and its environment.



SYRACUSE

408. *inaequales portus*: these were the "Great Harbor" and the "Little Harbor." See map.

moenia: *i.e.* of Syracuse in Ortygia.

409, 410. "There is between (*medium*) Cyane and Pisaeon Arethusa a bay of the sea (*aequor*), which, confined by enclosing points of land, brings its waters to a narrow strait (*coŕt*)." This *aequor* is the "Great Harbor," between Arethusa on the island and Cyane on the mainland.

Pisaeae Arethusae: for explanation of this epithet and history of Arethusa, see lines 577-641, in which the nymph tells her own story.

411, 412. The prose order is: *Hic* ("near here") *fuit Cyane, celeberrima inter Sicelidas nymphas, a cuius nomine stagnum quoque dictum est.*

413. *gurgite*: *i.e.* in her own pool.

summa tenus alvo: "as far as the waist."

414. *deam*: *i.e.* Proserpina. Pluto is now nearing the coast with his fair captive.

PAGE 127. — 415. *roganda, non rapienda fuit*: "she (the maiden) should have been wooed, not snatched away by force."

418. *exorata, exterrita*: "prevailed upon by prayer, and not by fear."

420. *Saturnius*: for the epithet, see line 356, note.

424. *pronos currus*: "the down-rushing chariot." Again Ovid uses the plural for the singular.

cratere: *i.e.* the basin of the pool of Cyane.

431. *primaque de tota*: "and first of all."

437. The metamorphosis is complete, and the goddess of the pool is no longer an entity separate from its waters.

PAGE 128. — 465. *mutata*: *i.e.* from a nymph into water.

467. *nec quo*, etc.: "nor had she any means wherewith to speak."

477, 478. *saeva vertentia aratra manu*: note the quantity of the final vowels, as shown by the rhythm of the lines, and assign the epithets to their proper nouns. Observe the symmetrical arrangement, and compare with Ovid's favorite interlocked order, which would be obtained in this case by transposing the order of the substantives.

481. *latum vulgata per orbem*: "which was famous the world over." Sicily was famous in ancient times as a grain-producing country.

483-486. These are the disasters familiar to farmers. Horace (*Odes*, III, i, 29) says that he who is content with a modest income has no large ventures out, and hence has none of these things to fear.

488. Ovid is fond of this bit of realism, and uses it on several occasions where the effect is still more striking. See IV, 475, where Tisiphone similarly pushes back her snaky locks before addressing Juno; and XI, 157, 158, where the mountain Tmolus, half personified, prepares to listen by putting back the trees like locks from his ears.

491. "And do not be grievously wroth with the land which is faithful to thee." *terrae*: H. 426, 2 (385, II); M. 205; A. 227; G. 346; B. 187, 2, *a*; L. & M. 531.

493-495. Frequent and abrupt change from singular to plural may be noticed here as elsewhere in Ovid.

PAGE 129. — 498, 499. *cur sim, advehar*: these are indirect questions dependent upon the idea of *telling* in the verbal noun *narratibus*. "A convenient time will come for me to tell why," etc.

501. *vultus melioris*: "of a more cheerful countenance." For the case, see H. 440, 3 (396, V); M. 222; A. 215; G. 365; B. 203; L. & M. 558.

501-503. According to tradition, Arethusa's waters flowed far down beneath the sea, from the point of disappearance in Elis until they reappeared in Sicily, unmixed and undefiled through it all. Dryden (*Elegies and Epitaphs*) derives a very appropriate figure of purity of style from this feature of the story: —

Her Arethusian stream remains unsoil'd,
Unmix'd with foreign filth, and undefil'd.

503. *desueta sidera cerno*: during her long submarine journey she had become unaccustomed to the sight of the stars. In this and the succeeding passage there is no thought but that the stream is the sentient nymph.

504. "While I was gliding beneath the earth in my Stygian stream." *Stygio gurgite* probably means no more than *sub terris*; and yet the poet, by the use of this word, desires to connect Arethusa not alone with the subterranean regions, but also with the Under World, so that she may be able to report the whereabouts of Proserpina. In Ovid's other account (*Fasti*, IV, 577) Ceres asks the Constellations of the Bears where her daughter is: —

Parrhasides stellae, — namque omnia nosse potestis,
Aequoreas numquam cum subeatis aquas —
Persephonen natam miserae monstrate parenti!

They disclaim all knowledge of the deed, since it was done in the day, and refer her to the Sun. And the Sun says: —

Quam quaeris, ne vana labores,
Nupta Iovis fratri tertia regna tenet.

506. *illa* and the succeeding substantives may be construed either by sup-
plying *erat*, or by considering them in loose apposition with *Proser-*
pina.

509. "The mother upon hearing these words (lit., at these words) stood as it petrified."
- 510, 511. **utque dolore**, etc.: "when her overwhelming frenzy had been displaced by overwhelming pain." She realizes now as not before that her daughter is lost to her.
515. **si nulla est gratia matris**: "if you have no regard for the mother."
- 516, 517. **neu sit tibi cura**, etc.: "and let not your regard for her (*illius*) be diminished (*vilius*) by the fact that she is my child."
519. **amittere, reperire**: these infinitives are to be read as verbal nouns ("losing," "finding") and construed as the direct object and predicate object respectively of *vocas*. Similarly in the case of *scire* and *reperire* below.
520. **quod rapta**: understand *est*, and read as substantive clause.
521. **reddat**: *i.e.* Pluto.
- 521, 522. **neque enim praedone**, etc.: "for *your* daughter does not deserve to have a robber as a husband."
- si iam mea**, etc.: this passage is capable of two interpretations: (1) "if now *my* daughter does not," *i.e.* if my daughter is above such a fate, much more is yours, since you are lord of heaven; (2) "if she is no longer mine," *i.e.* I say *your* daughter, for she is no longer *mine*, being stolen from me.
- PAGE 130. — 525. **non hoc iniuria factum** = *hoc factum* (noun) *non est iniuria*.
526. **gener ille**: "the fact that he is our son-in-law."
- nobis, pudori**: H. 433 (390, I); M. 206; A. 233, *a*; G. 256; B. 191, 2; L. & M. 547.
527. **tu modo velis**: this proviso has reference to *gener*. "(I say son-in-law,) provided, of course, that you are willing (that he should be such)."
- ut desint**: "though other (recommendations) be lacking."
528. **quid quod**: "what of the fact that," etc.
529. **nec cedit nisi sorte mihi**: "and that he does not yield place to me save by (the grace of the) lot." See line 368, note.
- 529, 530. **sed tanta cupido**, etc.: "but if you so greatly desire to separate them."
532. **nam sic Parcarum**, etc.: according to the belief of the ancients, as shown by many passages similar to this, Jove knows the fates, and is privileged to reveal them at will, but has no power to thwart or change them.

573. **Arethusa**: this beautiful story, in explanation of what purported to be a natural wonder, is told by Ovid, as usual, in fuller form than by any other author. It is told also in Pliny the Elder, as well as in Pausanias and Moschus. Vergil twice refers to Arethusa, first in *Eclogue X*,

in which he invokes the nymph, as muse of bucolic poetry, to aid his song, adding the prayer:—

Sic tibi, cum fluctus subterlabere Sicanos,
Doris amara suam non intermisceat undam.

And again (*Aeneid*, III, 694) the main points in the story are touched:—

Alpheum fama est huc Elidis amnem
Occultas egisse vias subter mare; qui nunc
Ore, Arethusa, tuo Siculis confunditur undis.

The story echoes in English poetry from Milton's crude reference in *Arcades*:—

Divine Alpheus, who by secret sluice
Stole under seas to meet his Arethuce,

with some passing allusions also in *Lycidas*, to the fuller and more poetic treatment of Keats and Shelley. Keats (*Endymion*, II, near end) describes the persistent wooing of Alpheus and the all but yielding of the nymph, each in his watery form; while Shelley tells the whole story in his exquisite ode *Arethusa*.

575. *siccata capillos*: in this verb we have a true middle voice, with *capillos* as its object; so that the reading is not "having been dried as to her hair," but "having dried her (own) hair."

576. *fluminis Elei*: *i.e.* the Alpheus.

578. *me*: H. 471 (417); M. 239; A. 247; G. 398; B. 217; L. & M. 615, 619.

581. *formosae nomen*: "the reputation of (being) a beautiful (maiden)."

583. *qua* refers to *dote*; both words are causal in force, the one of *gaudere*, and the other of *erubui*.

PAGE 131. — 588. *alte*: "deep down in the water."

590, 591. "Silvery willows and the wave-fed poplar gave natural shade to the soft-sloping banks."

593. *recingor*: again the middle voice.

597. *nescio quod murmur*: "some gently murmured words."

604–618. Pope (*Windsor Forest*) transfers the scene to Windsor Forest, introduces a local nymph in Arethusa's stead, makes Pan the pursuer, and then takes his action from Ovid with but scanty change. The passage is a good example of the lavish and unblushing borrowing from the classics in which that poet indulged:—

Not half so swift the trembling doves can fly,
When the fierce eagle cleaves the liquid sky;
Not half so swiftly the fierce eagle moves,
When through the clouds he drives the trembling doves;

As from the god she flew with furious pace,
 Or as the god, more furious, urged the chase;
 Now fainting, sinking, pale, the nymph appears;
 Now close behind his sounding steps she hears;
 And now his shadow reach'd her as she run,
 His shadow lengthen'd by the setting sun;
 And now his shorter breath with sultry air,
 Pants on her neck, and fans her parting hair.

Compare with this Coleridge's (probable) imitation of lines 614, 615 (*Ancient Mariner*, I):—

With sloping masts and dripping prow,
 As who pursued with yell and blow
 Still treads the shadow of his foe,
 And forward bends his head,
 The ship drove fast, loud roared the blast,
 And southward aye we fled.

PAGE 132. — 622. *tectam*: supply *me*.

632. *sudor frigidus*: the beginning of the metamorphosis into a stream.

636. *sed . . . enim*: "but (this does not stop his pursuit) for," etc.

637. *positoque viri*, etc.: "and, laying aside the human form which he had assumed."

638. *ut se mihi misceat*: in his telling of the story, Ovid ignores the accomplishment of this purpose, and represents Arethusa alone as gliding under land and sea to Sicily. But other references connect the two in their watery career. See Vergil (*Aeneid*, III, 694) as quoted under line 573, note, and the English poets. Note, in this connection, Pope (*Dunciad*, II), who is in evident imitation of Milton as quoted above:—

As under seas Alphaeus' secret sluice
 Bears Pisa's offerings to his Arethuse.

639. *Delia*: *i.e.* Diana, to whom the nymph had already appealed for aid (line 619).

640. *Ortygiam*: H. 419, 2 (380, II, 2, 2)); M. 199, 1; A. 258, *b*; G. 337; B. 182, 1, *a*; L. & M. 515.

640, 641. *cognomine divae grata meae*: "pleasing (to me) because of the name of my goddess (which it bore)." Ortygia was an old name for Delos, the birthplace of Diana, and hence an epithet of that goddess.

662. *dictos cantus*: the rehearsal of the song of the Muses was begun in line 341. Read the connecting paragraphs on page 124.

663. *nymphae Heliconae colentes*: these had been the judges of the contest between the Muses and the Pierides

PAGE 133. — 664. **concordi sono**: “unanimously.”

victae: *i.e.* the Pierides.

665. **dixit**: *i.e. e nobis maxima* (line 661), who served as mouthpiece for the Muses.

quoniam certamine, etc.: “since ’tis not enough that you have deserved punishment by your presumption in challenging us to a contest (*certamine*).”

667. **et non est patientia**, etc.: “and since our endurance is not without limit.”

668. **et qua vocat ira**: *i.e.* we shall let our just wrath dictate your punishment.

669. **Emathides**: this name is given to the Pierides, because their father, Pierus, is king of Macedonia, and Macedonia, by metonymy, is called Emathia, which is a district of Macedonia. The name *Pierides* is used both of the Emathides and the Muses. See Vocabulary, under **Pierides**.

673. **alteraque alterius**, etc.: “and each sees the faces of her fellows stiffening with a hard beak.”

675. **per brachia mota levatae**: *i.e.* the motion of their arms (now wings), intended to be of lamentation, raises them into the air.

676. **nemorum convicia**: “the disgrace of the woods.”

PAGE 134. — VI, 146 and following. The story of Niobe appears first in Homer, whose version (*Iliad*, XXIV, 602) it is worth while to quote in full. The story is told by Achilles as he urges the aged Priam within his tent to partake of food:—

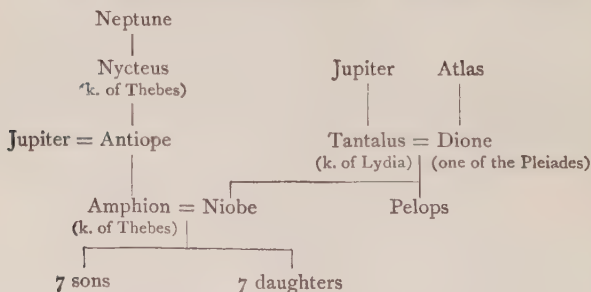
Now let us break our fast,
For even Niobe the golden-haired,
Refrained not from her food, though children twelve
Perished within her palace,—six young sons
And six fair daughters. Phoebus slew the sons
With arrows from his silver bow, incensed
At Niobe, while Dian, archer queen,
Struck down the daughters; for the mother dared
To make herself the peer of rosy-cheeked
Latona, who, she boastfully proclaimed,
Had borne two children only, while herself
Had brought forth many. Yet, though only two,
The children of Latona took the lives
Of all her own. Nine days the corpses lay
In blood, and there was none to bury them,
For Jove had changed the dwellers of the place

To stone; but on the tenth the gods of heaven
 Gave burial to the dead. Yet Niobe,
 Though spent with weeping long, did not refrain
 From food. And now forever mid the rocks
 And desert hills of Sipylus, where lie,
 Fame says, the couches of the goddess-nymphs,
 Who lead the dance where Achelôis flows,
 Although she be transformed to stone, she broods
 Over the woes inflicted by the gods.

The Niobe story is further mentioned in Hesiod, Sophocles, Apollodorus, Pausanias, and certain epigrams in the Greek Anthology. Besides the present version by Ovid, the story is told in Latin by Hyginus (*Fabulae*, 9), with brief references in other writers.

The story has been retold to modern ears by Landor, in his "Niobe," Lewis Morris, "Niobe on Sipylus," and Frederick Tennyson, "Niobe." It will be found a most valuable literary exercise to study these poems in comparison with Ovid's version, and observe the differences in style and method of treatment employed by the ancient and modern poets.

Following is the genealogy of Niobe and her husband Amphion:—



146. **facti**: *i.e.* the punishment of Arachne, who was a maiden of Lydia, for her presumption in challenging Minerva to a contest of skill.
148. **illam**: *i.e.* Arachne. By the statement that Niobe had once known Arachne, Ovid connects this story more closely with what precedes, and justifies Niobe's punishment by giving the warning a more personal character.
149. Niobe is said to have been born in Maeonia (Lydia) near Mt. Sipylus.
150. **popularis**: "her countrywoman."
152. **multa dabant animos**: "many things contributed to her pride."

sed enim: "but (one thing especially) for neither," etc.

coniugis artes: referring to Amphion's skill on the lyre. See l. 178, note.

156. **si non sibi**, etc.: *i.e.* self-consciousness of her good fortune led her into the presumptuous sin which wrecked her happiness.

157. **Tiresia**: H. 469, 2 (415, II); M. 234, 1; A. 244, a; G. 395; B. 215; L. & M. 609.

venturi: "of the future."

161. **lauro**: the laurel had by this time come to be sacred to Apollo. For the origin of this sentiment see *Met.* I, 553-567.

164. This line is an instance of zeugma. "They burn incense upon the altar flames and utter prayers the while."

165. **ecce** introduces a conspicuous object suddenly presented to the view; "see," "but look."

celeberrima: "thronged about."

166. **intexto auro**: the Phrygians were famous for their skill in embroidery.

168. **immissos**: "hanging loose," "free flowing."

169. **alta**: "drawn up to her full height."

170. **visis**: understand *caelestibus*.

173. "The only (mortal) ever allowed to recline at the feasts of the gods." This privilege, according to Pindar and Euripides, was indeed granted to Tantalus; but it does not suit the pride of Niobe to add that her father merited and received lasting punishment in Hades for his treachery on that same occasion. This is variously stated as theft of the immortality-conferring nectar and ambrosia, which he gave to his friends on earth; and divulgence of the secrets of the gods.

172-176. See genealogical table under line 146, note.

176. **socero illo**: "in him as father-in-law."

PAGE 135.—178. **fidibusque mei commissa mariti moenia**: it is said that Amphion had been instructed in music by Mercury himself, and that this god gave him a golden lyre, by the seductive strains of which he built the walls of Thebes, causing the great stones to fall harmoniously into place till all was done.

The poets love to dwell upon this triumph of song. Dryden (*Art of Poetry*) finds the origin of the story in the benefits which poetry has conferred upon mankind:—

These benefits from poets we received,
From whence are raised those fictions since believed,
[That] Amphion's notes, by their melodious powers,
Drew rocks and woods, and raised the Theban towers.

Tennyson has written a very happy, but quite un-Tennysonian, burlesque poem, entitled *Amphion*.

181. **accedit eodem**: "in addition to this, I am possessed of beauty worthy of a goddess."
 182. **septem**: ancient writers differ as to the number of Niobe's children, ranging from twenty to twelve.
 185, 186. "And then presume to prefer to me the Titaness Latona, daughter of Coeus, whoever he may be (*nescio quo*)."
 187. The jealousy of Juno had bound the whole earth under a curse not to give place of birth to Latona for her children.
 189-191. This is an allusion to the myth that Delos was once an island floating beneath the surface of the sea, and that it had been commanded to appear (*δηλος*) by order of Neptune, in order that there Latona might give birth to Apollo and Diana. According to Vergil's account (*Aeneid*, III, 75), the island was at last securely anchored by Apollo himself in grateful remembrance of its service to his mother.

See also Spenser (*Faerie Queene*, II, xii, 13): —

As th' isle of Delos whylome, men report,
 Amid th' Aegean sea long time did stray,
 Ne made for shipping any certeine port,
 Till that Latona, travelling that way,
 Flying from Juno's wrath and hard assay [persecution],
 Of her fayre twins was there delivered,
 Which afterwards did rule the night and day.

190. **dixit**: *i.e.* Delos.
 192. **uteri nostri**: "of my offspring."
 195. "I am too strong for Fortune to harm."
 cui: H. 426, 1 (385, 1); M. 205; A. 227; G. 346; B. 187, II, *a*;
 L. & M. 530.
 196. **ut**: "although."
 multo plura: *i.e.* than she herself has.
 198. **huic populo**: H. 428, 2 (385, 4, 2); M. 211; A. 229; G. 347, Rem. 5;
 B. 188, 2, *d*; L. & M. 537.
 populo natorum: she thinks of her children as a very nation for multitude.
 200. **turbam**: in apposition with *numerus duorum*. It is contemptuously used of the two children of her rival, "Latona's rabble."
 qua quantum, etc.: "and with this number (*turba*) how much does she differ from a childless (woman)?"
 201. **properate**: *i.e.* "make haste (and cease your worship of Latona)."
 202. **ponite** = *deponite*.
 204. **dea**: *i.e.* Latona.
 206. **vobis animosa creatis**: "proud of your birth."
 PAGE 136. — 208. **an dea sim, dubitor**: "I have had my divinity called in question."

212. **quod**: the antecedent is the condition implied in *orbam*.
213. **linguam paternam**: this phrase points to the second of the two accounts of the offense of Tantalus given in note on line 173—an unbridled tongue that led him to betray the secrets of the gods.
219. **adsiduis equis**: “by the constant tread of horses.”
221. **Amphione**: see references on *Tiresia*, line 157, note.
222. **rubentia terga**: *i.e.* the horses are equipped with purple saddle-cloths.
- 224, 225. **sarcina prima**: “the first burden,” *i.e.* the firstborn child.
- PAGE 137. — 229. **in latus a dextro armo**: “sidewise, over (his horse’s) right shoulder.”
231. **Sipylus**: this son is evidently named from the Lydian mountain near which his mother was born, just as his brother Ismenus was named for the river of that name near Thebes.
- 231–233. The prose order is: *Veluti cum rector, praescius imbris, nube visa, fugit, pendentiaque undique carbasa deducit*.
233. **pendentia carbasa deducit**: when the sail was not in use, it would be reefed up to the crosspiece at the top of the mast. When the sail was unfurled, therefore, it would be drawn down (*deducit*).
- ne qua**: supply *parte*, “lest on any side.”
237. “He, just as he was, leaning forward (*pronus*) over the neck of the swiftly moving horse (lit., the swift neck).”
245. **incurvata**: “writhing.”
250. **illi**: H. 425, 4, note (384, II, 4, note 2); M. 208; A. 235, *a*; G. 350, 1; B. 188, 1; L. & M. 537.
252. **simul** = *simul ac*.
eductum: supply *est*.
254. **intonsum**: “unshorn,” hence “youthful,” since the Greek boys did not cut their hair until manhood.
non simplex vulnus: “not one wound alone.”
- 255, 256. **qua crus esse incipit, et qua**, etc.: a double description of the part of the leg just behind the knee.
258. **pennis tenus**: “clear up to the feathers.”
- PAGE 138. — 263. **non omnes**: *i.e.* where only two divinities were concerned.
268. **certam**: why not the more usual *certiorem* with *fecere*?
- ruinae**: H. 451, 1, note (page 210, footnote 3); M. 226, 1; A. 218; G. 374, note 9; B. 204, 1; L. & M. 575.
269. **mirantem** (*superos hoc facere*) **potuisse**.
271. **nam**: this is in answer to the natural question as to why Amphion does not join the queen in her grief. The king, according to this account, kills himself through excess of grief. But Hyginus assigns to him a different form of death: Amphion autem, cum templum

Apollinis expugnare vellet, ab Apolline sagittis est interfectus.
(*Fabulae*, 9.)

272. **cum luce**: *i.e.* the light of life.
 273. **Niobe Niobe**: nominative and ablative respectively.
 275. **resupina** refers to the proudly erect position, with head thrown back, facing upward in her disdain of common things.
 276. "An object of envy to her friends; but now an object of pity even to her foes."
 279. **liventia**: as the result of beating her breast and arms, which doubtless accompanied her mourning, after the Oriental and ancient fashion.
 280. **pascere**: a middle imperative. "Feed thyself," "glut thyself."
 282. **per funera septem efferor**: *efferre* is the word regularly used of the corpse that is borne out to burial. She complains that she has suffered seven deaths in the loss of her sons.
 284. **victrix**: this unfortunate word stirs her up to further impiety.
 PAGE 139. — 290. **viscere**: supply *suo*.
 291. "Sank down in a dying condition with her face pressed to her brother's."
 294. This verse is corrupt. The present reading means: "she shut her lips, (and they remained closed) until (except) after her breath left her body, (when they again relaxed)."

The reading adopted by Burmann is: —

Oraque non pressit, nisi postquam spiritus exit.

That is to say, she had been speaking to her mother at the moment when she received her death wound, "and did not close her lips, save after life had left her body."

- 298–300. This is the subject and scene of the most famous portion of the famous Niobe sculptures, the remaining fragments of which are now preserved in the Uffizi Gallery at Florence.
 299. **minimam**: understand *natu*, "the youngest."
 302. Keats (*Endymion*, I) catches this supreme moment of agony, when stony grief is passing into a paralysis of the whole being: —

Perhaps the trembling knee
 And frantic gape of lonely Niobe,
 Poor, lonely Niobe! when her lovely young
 Were dead and gone, and her caressing tongue
 Lay a lost thing upon her paly lip,
 And very, very deadliness did nip
 Her motherly cheeks.

305. **nihil est in imagine vivum**: "there is no sign of life in her whole form." Dryden, in his *Funeral Pindaric Poem* on the death of

Charles II, compares the numbing grief of the English people to that of Niobe: —

Thus long my grief has kept me dumb :
 Sure there's a lethargy in mighty woe,
 Tears stand congeal'd and cannot flow ;
 And the sad soul retires into her inmost room ;
 Tears, for a stroke foreseen, afford relief ;
 But, unprovided for a sudden blow,
 Like Niobe we marble grow,
 And petrify with grief.

Ovid, in his own bitter grief in exile (*Ex Ponto*, I, ii, 31), congratulates Niobe upon her loss of sense : —

Felicem Nioben, quamvis tot funera vidit,
 Quae posuit sensum, saxea facta, mali !

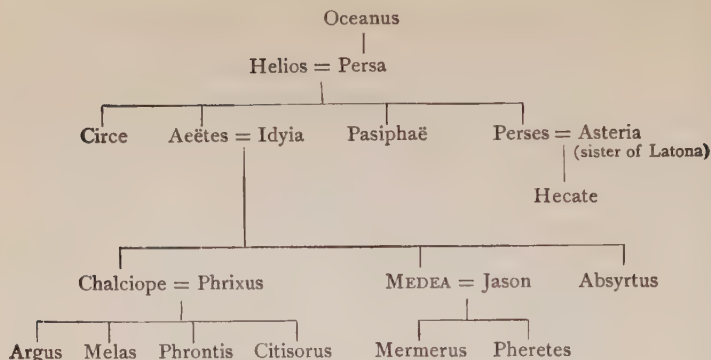
311. *in patriam ; fixa cacumine montis* : according to myth she was carried by a whirlwind back to Lydia, and placed upon the summit of her native mount, Sipylus.

310-312. This rock on Mount Sipylus went by the name of Niobe. Pausanias says of it that it was merely a rock and a precipice when one came close up to it, and bore no resemblance at all to a woman ; but at a distance, you might imagine it to be a woman weeping, with downcast countenance.

Byron's famous stanza (*Childe Harold*, IV, 79), wherein he likens Rome to the desolate Niobe, is probably the most notable inspiration in English of this famous tale : —

The Niobe of nations ! there she stands,
 Childless and crownless, in her voiceless woe ;
 An empty urn within her wither'd hands,
 Whose holy dust was scatter'd long ago ;
 The Scipio's tomb contains no ashes now ;
 The very sepulchers lie tenantless
 Of their heroic dwellers : dost thou flow,
 Old Tiber ! through a marble wilderness ?
 Rise, with thy yellow waves, and mantle her distress.

PAGE 140. — VII, 1, and following. This is the story of Medea in its most complete form. Her line of descent from Phoebus (Helios), however, omitted by Ovid, is given in part by Hesiod (*Theogony*, 956) ; and Homer (*Odyssey*, X, 136) gives in part the same facts. From these and other sources the following genealogy may be compiled : —



The successive incidents in Medea's career are all subjects of frequent allusions in the classics. Her flight with Jason from her father's kingdom is described by Hesiod (*Theogony*, 992-1002). The slaughter of her brother Absyrtus to retard her father's pursuit is referred to by Seneca, *Medea*, 900.

Shakespeare (*Henry VI*, Second Part, V, 2) makes effective reference to this incident:—

Meet I an infant of the house of York,
Into as many gobbets will I cut it
As wild Medea young Absyrtus did.

The rejuvenation by Medea of Jason's father, Aeson, and the destruction of Pelias through the agency of his own daughters, by Medea's machinations, are striking episodes.

Cicero (*De Senectute*, 83) alludes to the latter incident, although he confounds the experience of Aeson with that of Pelias:—

Quo (*i.e.* to the world of spirits) quidem me proficiscentem haud sane quis facile retraxerit, nec tamquam Peliam recoxerit.

But it is the events of the later years in Corinth, when she slew King Creon, Glauce, the king's daughter and her rival in Jason's affection, and her own sons, as revenge upon her husband—it is these events that have most attracted the ancient poets. Probably a score or more of Greek and Latin poets have written tragedies based upon these scenes. In the case of many, the name alone survives. Of the Greeks, the *Medea* of Euripides is extant. In Latin literature, fragments of tragedies upon this theme, by Ennius, Accius, and Pacuvius,

are still preserved. On Ovid's own tragedy see pages 42-45 of this book. The *Medea* of Seneca is extant in complete form. It is to be noted also that Ovid's twelfth *Heroid* is addressed by Medea to Jason, upbraiding him for his ingratitude and infidelity. Hyginus relates many incidents of Medea's story, some of which are not found in other accounts (*Fabulae*, 21-26).

Aside from numerous passing references in English, the following books and poems are based upon the story of Jason and Medea: Chaucer, *Legend of Good Women* (*Medea*); William Morris, *Life and Death of Jason*; Frederick Tennyson, *Aeson*.

1-6. Brief references are made to some of the adventures of the Argonauts prior to their arrival in Colchis.

2, 3. **Phineus**, the king of Salmydessus, had been smitten with blindness by the gods, who had also sent the harpies to torment him.

3, 4. **iuvenes**: Zetes and Calaïs, the winged sons of Boreas, who were in the company of the Argonauts, drove the harpies away, and pursued them as far as the islands of the Strophades.

4. **fugarant**: a syncopated form for *fugaverant*.

7. **Phrixea vellera**: the golden fleece of the fabled ram which had borne Phrixus over sea and land from Boeotia to Colchis. Phrixus had there sacrificed the ram to Jove, and given the golden fleece to king Aeëtes.

8. "And while the condition (on which the fleece may be obtained) is named, dreadful because of the number of mighty tasks (imposed)."

The accomplishment of these tasks is described in lines 100-158.

PAGE 141. — 12. **nescio quis deus**: "some god or other."

mirumque, etc.: supply *est*. "And I wonder if this is not what is called love, or at least something like it."

15. **modo denique**: "but now for the first time."

19, 20. **cupido, mens**: "passion, reason." The same ideas are expressed by *furor* and *ratio* in line 10.

20, 21. **video meliora**, etc.: a famous line, expressive of the experience of those who sin against light.

23. **quod ames**: "something to love."

23, 24. **vivat, an ille occidat, in dis est**: "whether he lives or dies (is not an affair of mine but) is in the hands of the gods."

24, 25. **idque precari**: "I may at least pray for this without loving him."

26-28. **aetas, genus, virtus, ore**: these are familiar elements of influence in love—"youth, birth, valor, beauty." Compare Dido's experience (*Aeneid*, IV, 2-4):—

Multa viri virtus animo, multusque recursat
Gentis honos; haerent infixi pectore vultus
Verbaque.

- 29-31. She here refers to the three deadly tasks which Jason must perform: the yoking of the fire-breathing bulls, the sowing of the dragon's teeth which will at once produce armed giants, and the encounter with the sleepless dragon that guards the golden fleece.
30. *hostibus suae segetis*: "a foe of his own sowing."
dabitur fera praeda: "he will be given as prey like (any mere) beast."
- 32, 33. These are familiar expressions, descriptive of hardness of heart.
- 34, 35. *oculosque videndo conscelero*: she does not seek a reason for defiling her eyes by the sight of his death; the real question is: "Why is such sight defilement?" Back of this the question is: "What is he to me that I may not properly look upon his death?" The defilement in question could be incurred only by beholding the death of a loved one or a relative. See the indignant words of Priam to Pyrrhus, who has just slain Polites in his father's sight: —

Qui nati coram me cernere letum
 Fecisti et patrios foedasti funere vultus.

— *Aeneid*, II, 538.

37. *quamquam*, etc.: she rouses herself to action: "this is no time for saying 'Heaven forefend,' but for preventive action."
- 38-43. The adverse consequences of her aid to Jason at once present themselves to her mind.
38. *prodamne regna*: the safety of her father's realm depended upon his retaining the golden fleece.
39. *nostra*: read with *ope*.
40. *per me*: construe with *sospes*.
- PAGE 142. — 43-45. *sed non is*, etc.: the negative is here taken with *timeam*. "But his features, his loftiness of soul, his grace of form, are such that I need fear no trick or forgetfulness of my desert."
46. *ante*: "beforehand."
50. *servatrix*: in predicate construction with *celebrabere* — "thou shalt be hailed as his deliverer."
- 51, 52. Again the objections, not now of jealousy, but of natural sentiment. These objections are briefly answered one by one in the following three lines.
54. *stant mecum vota sororis*: "my sister's good will is on my side." Medea's sister was Chalciopë (see genealogical table), whom Aeëtes had given in marriage to Phrixus. Hyginus (*Fabulae*, 3) gives an interesting side light upon this point, since he shows Chalciopë's motive for being on Jason's side: —

Phrixum autem Aeëta libens recepit filiamque Chalciopen dedit ei uxorem, quae postea liberos ex eo procreavit. Sed veritus est Aeëta ne se

regno elicerent, quod ei responsum fuit ex prodigiis, ab advena Aeoli filio mortem caveret. Itaque Phrixum interfecit. Ac filii eius in ratem conscenderunt ut ad avum transirent. Hos Iason, cum pellem peteret, naufragos ex insula Aria sustulit et ad Calchiopen matrem reportavit, cuius beneficio ad sororem Medeam est commendatus.

56. *titulum servatae pubis*: *servatae* is the emphatic participle, and is equivalent to a verbal noun with its objective genitive following. *Servatrix pubis Achivae*, "Savior of the Greek youth," is the title to which she aspires.

59, 60. "And him whom I would not give in exchange for all that the wide world holds—the son of Aeson."

61. *vertice sidera tangam*: a common expression for extreme pride and satisfaction. See Horace (*Odes*, I, i, 35).

62-65. The third objection, now more feeble, of mythical terrors on the deep. These three dreaded wonders are used by Milton (*Paradise Lost*, II) for purposes of comparison:—

And more endangered, than when Argo passed
Through Bosphorus, betwixt the jostling rocks;
Or when Ulysses on the starboard shunned
Charybdis, and by the other whirlpool steered.

62. *quid, quod nescio*, etc.: "what of the fact that certain crags are said to rush together in mid sea?"

63. *montes*: these were the Cyaneae, two small rugged islands near the mouth of the Bosphorus at the entrance of the Euxine Sea. There was a legend that these were floating islands, and that they crushed whatever attempted to pass between them. Hence they were called *Symplegades* ("the clashers").

63, 65. *Charybdis, Scylla*: Vergil (*Aeneid*, III, 420-428) gives a vivid description of these two monsters that infested the strait between Italy and Sicily. They were respectively a dangerous whirlpool on the Sicilian side, and a rock on the opposite or Italian side. The ancient imagination personified these objects, giving them the terrifying physical characteristics which Ovid here, and Vergil, in the passage above referred to, describe.

69. *coniugiumne putas?* this thought, suggested by *coniuge* in the preceding line, recalls her to her senses as she realizes how entirely without foundation her assumptions are.

PAGE 143.—74. *Hecates Perseidos*: see genealogical table under line 1, note. Hecate was the goddess of magic and enchantment.

76. *ardor*: i.e. the *furor* and *cupido* of the preceding narrative.

79-81. The prose order is: *Utque parva scintilla, quae sub inducta favilla*

latuit, ventis alimenta adsumere solet, crescereque, et agitata resurgere in vires veteres.

84. **solito formosior**: "more beautiful than usual."

85. **amanti**: *i.e.* Medea.

86. **tum denique**: "never before."

91. **torum**: *i.e.* "marriage."

94. **promissa dato**: "keep your promises."

triformis deae: this was the same goddess in three manifestations—Luna in heaven, Diana on earth, and Hecate in Hades. Her statues were representations of three female forms joined back to back, and she was worshiped where three roads met; hence the epithet *Trivia*.

95. **quod** = *quodcumque*.

96. **soceri futuri**: *i.e.* Aeëtes. This oath is by the Sun.

PAGE 144.—102. **iugis**: "upon the ridges" surrounding the field of Mars.

105. **vaporibus**: "by their hot breath."

107, 108. The poet has in mind a lime-kiln (*fornace*) partly hollowed out of the earth on a hillside (*terrena*) and partly built up of brick. In this kiln the limestone (*silices*) is burned until it is softened (*soluti*) and converted to quicklime. If water be poured upon this product, the lime combines chemically with the water, producing much heat. A hissing steamlike vapor accompanies this action, and to this the fiery breath of the bulls is likened.

110, 111. **illis obuius it**: "goes to meet them."

truces: understand *tauri*.

venientis: understand *Iasonis*.

116. **medicamina**: these were the *cantatae herbae* mentioned in line 98.

118. **suppositos** agrees with *tauros* supplied as part object of *cogit*. It is best rendered as a coördinate verb: "he yoked them and made them draw the heavy plow."

119. **insuetum ferro**: *i.e.* this was a virgin field, never before plowed. This is indicated also by *sacrum* in line 101.

122. **vipereos dentes**: see *Met.* III, 101 and following, where Minerva bids Cadmus sow the serpent's teeth in the ground. It would seem that Cadmus did not use all of these remarkable teeth on that occasion. According to the account by Apollodorus, Minerva presented the remaining teeth to Aeëtes, who now requires Jason to sow them, as is hoped, to his own ruin.

123-130. Compare with this the corresponding result in III, 106-114.

125. **sumit**: the subject is *infans*.

126. "And is perfected within through all its parts."

PAGE 145.—130. **edita arma**: each giant sprung from the earth full-armed, like Minerva from the head of Jove.

131. *viderunt*: the subject is *Pelasgi*.
 133. *demisere vultum animumque*: "their faces fell and their hearts failed them."
 134. *ipsa*: *i.e.* Medea.
 137. *neve parum valeant*: "(fearing) lest the herbs be not strong enough."
 139. Cadmus (III, 115) needed not to adopt any such ruse.
 147, 148. *agisque carminibus grates*: "thou didst thank thy charms."
 151. *arboris aureae*: *i.e.* the tree on which was hung the golden fleece.
 152. *Lethaei suci*: *i.e.* an herb whose juice produced oblivion, just as did the waters of the river Lethe.
 153. *ter*: this number had a peculiar significance and power; but, on the other hand, it is used of an indefinite number, and may signify nothing more here than "repeatedly."
 155. *auro*: H. 477, I (421, I); M. 253; A. 249; G. 407; B. 218, 1; L. & M. 646.
 156, 157. It is like Ovid, after giving part of a story at great length, to hurry over the rest in a few words.
 PAGE 146. — 161. *inducta cornibus aurum*: "with gilded horns." It was the custom thus to gild the horns of the victim doomed to sacrifice; also to wreath the horns with garlands of flowers or fillets of wool.
 164. *debere*: supply *me* as subject.
 167. *possunt*: supply *tua carmina* as subject.
 170. "And the picture of her deserted father, Aeëtes, came before her mind — a mind so different from that of Jason."
 171. *affectus tales*: "such feelings."
 174. *isto*: supply *munere*.
 176, 177. "By my art and not by your years shall I attempt to renew my father-in-law's long span of life."
 179. "There were yet three nights before the horns (of the moon) should unite entire." The full moon was a time especially favorable to magic.
 180. *postquam plenissima fulsit*: Shakespeare remembers this occasion (*Merchant of Venice*, V, i): —

In such a night
 Medea gathered the enchanted herbs
 That did renew old Aeson.

- 182, 183. *induta, infusa*: "clad in flowing robes, with unshod feet, and hair streaming down over her bare shoulders." The bare foot, the ungirt robes, the flowing hair, are characteristic of the garb of the enchantress as well as suppliant in action. Compare Vergil's description of Dido (*Aeneid*, IV, 518): —

Unum exuta pedem vinclis, in veste recincta;

and Horace (*Satires*, I, viii, 23): —

Vidi egomet nigra succinctam vadere palla
Canidiam pedibus nudis passoque capillo.

85-188. An exquisite picture of the absolute stillness of the moonlit mid-night, where the twinkling stars alone (*micant*) have aught of motion.

Vergil enlarges his description of a similar time (*Aeneid*, IV, 522-528).

PAGE 147. — 191. *solvit*: "she opened."

192, 193. *quaeque diurnis*, etc.: "and ye bright stars whose golden beams together with the moon succeed the light of day."

194. *coeptis nostris*: H. 453, 2 (400, 1); L. & M. 536.

199-214. For the miracles of magic, compare *Remedia Amoris*, 248-258, note.

199. *ripis mirantibus*: "while their banks looked on in wonder."

200. *concussa*: understand *freta*.

207-209. Pope is thinking of these effects in the closing lines of the *Dunciad*: —

Before her, Fancy's gilded clouds decay,
And all its varying rainbows die away;
Wit shoots in vain its momentary fires,
The meteor drops, and in a flash expires;
As one by one, at dread Medea's strain,
The sickening stars fade off the ethereal plain.

207. *Temesaea aera*: the eclipses (*labores*) of the moon were supposed to be caused by magic. The simple peasants would try to ward off this magic by beating upon brazen vessels. Medea boasts that notwithstanding all such efforts she is able by her magic arts still to cause the moon's eclipse.

208, 209. *currus avi*: *i.e.* of the Sun, her grandfather.

212. *serpentigenis*: this loose relation, indicated by the dative in Latin, is better expressed in English by the genitive. "You turned the savage onslaughts of the serpent-born band against themselves."

213. *somni*: H. 451, 1 (399, I, 2); M. 226, 1; A. 218, a; G. 374; B. 204, 1; L. & M. 573.

PAGE 148. — 222-233. See II, 217, note.

subiecta Thessala Tempe: "Thessalian Tempe lying far below."

232. *vivax* is an example of what may be called the "active" adjective, which represents its noun as *conferring*, not *possessing*, the quality implied by the adjective. Hence *vivax* in this connection does not mean "ever living," but "conferring immortality." Horace abounds in this adjectival use; *e.g.* *palma nobilis* (*Odes*, I, i, 5) is "the palm that confers renown."

233. "(An herb) not yet made famous by the change which it produced in the body of Glaucus." Ovid tells of this metamorphosis of the fisherman Glaucus into a sea god in *Met.* XIII, 898-968. See epitome of that passage.

234. *curru pennisque*: to be construed with *lustrantem*.

238. *adveniens*: "upon her arrival home."

243. *tellure* is in the ablative absolute construction with *egesta*, and *scrobibus* is to be taken with *egesta* as ablative of source. The line may be freely translated, "having dug two ditches in the earth near by." It was customary, in sacrificing to the deities of the Under World, to dig a ditch into which the blood of black victims was poured.

247. *aenea carchesia*: observe also that the magic herbs were cut with a bronze sickle (line 227). Bronze was used as the metal for sacred utensils long after the introduction of iron.

tepidi lactis: fresh drawn blood, new wine, fresh milk, and olive oil (this last not mentioned here) were the sacred liquids.

250. *senili*: this epithet properly belongs to *artus*, but is here transferred to *anima*.

251. *murmure*: "a muttered incantation."

252. *ad auras*: he had doubtless been awaiting the event in Jason's house.

253. *resolutum* belongs syntactically with *corpus*. It is best rendered, however, as an active verb, coördinate, so far as subject is concerned, with *porrexit*; "having buried him in deep slumber by her magic words, she stretched him out like a corpse," etc.

PAGE 149. — 256. *oculos profanos*; the *profani* were those uninitiated in the sacred mysteries. The familiar warning of the priest is given in Vergil (*Aeneid*, VI, 258):—

Procul, o procul este, profani,

Totoque absistite luco.

270, 271. "And the entrails of a werewolf which has the power (*soliti*) of changing its wild beast features into those of a man." This belief in lycanthropy, or werewolfism, is very ancient, and long survived in many parts of Europe. Ovid here gives the reverse of the usual form of the superstition, which was that of a human being changing voluntarily, or by the will of another, into a wolf, while still retaining human intelligence.

273. *vivacis*: compare meaning in this context with that in line 232.

274. Compare *Amores*, II, vi, 36, note.

277. *arenti ramo iampridem*: "with a branch long since dead (dry)."

mitis properly applies to the fruit of the olive tree, but is here applied to the tree itself.

278. **summis**: II. 427, 474, 2 (385, 3, 419, 1, (2)); A. 248, *a*, Rem.; G. 346, note 6, 348, Rem. 1; B. 218, 5; L. & M. 534.
 279-284. Shelley makes happy use of this detail in his *Alastor*:—

Oh for Medea's wondrous alchemy,
 Which wheresoe'er it fell made the earth gleam
 With bright flowers, and the wintry boughs exhale
 From vernal blooms fresh fragrance!

- 285-287. Pope also (*Dunciad*, IV) has his use of this story—each after his kind:—

When Dulness, smiling — “Thus revive the wits!
 But murder first, and mince them all to bits;
 As erst Medea (cruel, so to save!)
 A new edition of old Aeson gave;
 Let standard authors, thus like trophies borne
 Appear more glorious as more hack'd and torn.
 And you, my critics! in the chequer'd shade,
 Admire new light through holes yourselves have made.”

PAGE 150.—293. **hunc**: supply *fuisse*. “He recalls that he looked like this.”

- 292, 293. Ovid is content with the simple fact of Aeson's rejuvenation, and the old man's joy and wonder. Frederick Tennyson in his *Aeson* has the modern poet's fashion of “looking before and after,” of considering the question in its logical sequence. And so:—

Soon came the bitter knowledge after it .
 That this fair resurrection of the Past
 Was all unsuited to the timeworn soul,
 That dwelt within it. What were lively limbs
 Without the love that moved them? Could I think
 With youthful thoughts, because my blood was warm?
 Clothe myself with new hope and nought to hope for?

PAGE 151.—VIII, 183 and following. The story of Daedalus and Icarus seems to have been invented to explain, on the one hand, the origin and spread of the manual arts, and, on the other, the name of the Icarian sea. It is mentioned in Latin, in addition to the present account, in Vergil (*Aeneid*, VI, 14-33) and Hyginus (*Fabulae*, 40).

Shakespeare (*III Henry VI*, V, vi) makes a detailed metaphorical application of the story:—

Gloucester. Why, what a peevish fool was that of Crete,
 That taught his son the office of a fowl!
 And yet, for all his wings, the fool was drown'd.

King Henry. I, Daedalus; my poor boy, Icarus;
 Thy father, Minos, that denied our course:
 The sun that sear'd the wings of my sweet boy,
 Thy brother Edward: and thyself the sea
 Whose envious gulf did swallow up his life.

The most obvious metaphorical meaning of the story of Daedalus is illustrated in the following passage from Falconer (*Shipwreck*, II):—

Such arduous toil sage Daedalus endured
 In mazes, self-invented, long immured,
 Till genius her superior aid bestow'd,
 To guide him through that intricate abode:
 Thus, long imprison'd in a rugged way
 Where Phoebus' daughters never aim'd to stray,
 The muse, that tuned to barbarous sounds her string,
 Now spreads, like Daedalus, a bolder wing;
 The verse begins in softer strains to flow,
 Replete with sad variety of woe.

184. *loci natalis*: *i.e.* Athens.

PAGE 152.—186. *obstruat*: understand *Minos* as subject. Daedalus was kept as prisoner at large in Crete, since Minos had removed all means of escape by sea.

187. *possideat*: argumentative concession.

189. *naturam novat*: "he changes nature's laws."

191. *ut clivo*, etc.: "so that you would think (to look at them) that they had grown upon a sloping surface" (like trees upon a hillside).

192. *rustica fistula*: the syrinx or pipes of Pan, made of reeds of unequal length, placed side by side in orderly succession.

193. *medias et imas*: supply *pennas*, "the feathers at the middle and bottom of each."

et does double duty by joining *lino* and *ceris*, and *medias* and *imas*.

195. *veras aves*: *i.e.* real bird's wings.

195–200. This charmingly natural picture of the playful, innocent boy shows how real the story is to Ovid himself.

195. *una*: *i.e.* *una cum Daedalo*.

196. *sua pericla*: "the instruments of his own destruction."

199. *mollibat*: an old form of *molliebat*.

200, 201. *postquam manus*, etc.: "after the finishing touches had been put upon the work."

206–208. That is, "do not shape your course by any constellation, as if you were an independent navigator, but follow me alone."

212. *non iterum repetenda*: *i.e.* "for the last time."

215. *sequi*: supply *cum* as subject.

damnosas is true of *artes*, not inherently, but only in the light of the sequel. They were destined to be "destructive" to Icarus.

217-220. Again the realistic human touch. We are brought close to actual human life as we see the three rustics gazing in awe upon the flying figures — the angler no longer intent upon his rod, the shepherd leaning upon his convenient staff, and the farmer upon his plow handle.

PAGE 153. — 219. *possent*: H. 592 (517); M. 382, 2; A. 320, *e*; G. 633; B. 283, 3; L. & M. 839.

220. *Iunonia Samos*: Samos was said to be the birthplace of the goddess and especially sacred to her. See Vergil (*Aeneid*, I, 15): —

Quam [Karthaginem] Iuno fertur terris magis omnibus unam
Posthabita coluisse Samo.

220-222. Ovid shows a sublime indifference as to the order of these islands. The geographer would have traced the course from Crete, past Paros and Delos on the left, and Lebinthos on the right, to Samos. The tiny island of Calymne, near Rhodes, is so far away from the course to the southeast as to lead us to suspect that this island is mentioned only for the sake of its poetic epithet, *fecunda melle*.

221. *fuerat*: supply *relicta*.

226. *odoratas*: is this the fragrance lingering in the wax from the flowers whence the honey was gathered, or is it by prolepsis the fragrance of the burning wax?

227. *nudos lacertos*: *i.e.* his arms were stripped of their wings as of a garment; and now, though he moves his arms as before, he does not "take hold of" the air (*percipit*).

229, 230. *ora caerulea clamantia aqua*: Ovid's favorite interlocked order, with the additional touch that the nouns and adjectives are arranged in chiasmic order.

229. *patrium nomen*: "the name of his father."

235. *tellus*: *i.e.* the island of Icaros, near by the scene of the boy's fall, one of the Cyclades.

Hyginus (*Fabulae*, 40) relates these facts in the simplest form, and tells us the subsequent course of Daedalus: —

Icarus altius volans, a sole cera calefacta, decidit in mare quod ex eo Icarium pelagus est appellatum. Daedalus pervolavit ad regem Cocalum in Siciliam.

Vergil (*Aeneid*, VI, 14 and following) follows the story which represents Daedalus as alighting finally upon the Italian coast near Cumae, and there consecrating his wings to Apollo, a consecration which

served the double purpose of thanksgiving to the god for deliverance, and of a vow that the wings should never again be used. Daedalus also built a temple to Apollo, upon the doors of which he represented the scenes of his adventures:—

Tu quoque magnam
Partem opere in tanto, sineret dolos, Icare haberes.
Bis conatus erat casus effingere in auro;
Bis patriae cecidere manus.

240. **longum tibi crimen**: “a lasting reproach to thee.”

241–243. The prose order is: *Namque germana (Daedali), fatorum ignara, huic tradiderat progeniem suam docendam puerum bis senis natalibus actis, animi capaxis ad praecepta.*

244, 245. **medio spinas in pisce**, etc.: “he took the backbone of a fish, which he had observed, as a model.” This ingenious youth is here credited with the invention of the saw, and below of the compasses.

248. **ut aequali spatio**, etc.: “so that while these (arms) maintained a constant angle of divergence, one arm might stand fixed while the other traced a circle around it.”

aequali spatio: H. 479, 3 (379, 2); M. 248; A. 250; G. 403; B. 223; L. & M. 655.

250. **arce Minervae**: *i.e.* the Acropolis at Athens.

251. **lapsum mentitus**: “giving out the story that he (the boy) had fallen off.”

PAGE 155.—612. **inridet**: the subject is *Ixione natus*. “He laughed at their credulity.”

613. **Ixione natus**: this was Pirithoüs, the intimate friend of Theseus. His most striking adventure in the character of *spretor deorum* was his attempt to steal Proserpina from her lord, the king of the Lower World. Pluto fixed him forever, for this presumption, upon an enchanted rock near the entrance to Hades.

mentis: H. 452, 1 (399, III, 1); A. 218, c; G. 374, 7; B. 204, 4; L. & M. 575.

614, 615. **nimumque putas**, etc.: “and you have too large an estimate of the power of the gods, if you think that they can change the forms of men.”

620, 621. **tiliae contermina quercus modico circumdata muro**: “an oak tree and a linden side by side, with a low wall surrounding them.” The wall indicates that the spot is sacred.

622. **ipse locum vidi**: the naïveté with which this proof is adduced is refreshing.

624. **hinc**: *i.e.* the spot described in lines 620, 621.

627. **Atlantiades**: Mercury was the son of Jove, and Maia the daughter of Atlas.

632. *illa*: supply *casa*.

639. "The old man set out a bench and bade them rest their limbs."

640. *quo*: "upon this bench."

textum rude: "a coarse cloth."

641 and following. These exquisitely realistic touches in description of humble hospitality justify the assertion that is sometimes made, that this is the best of all the stories which Ovid relates.

PAGE 156.—644. *tecto*: we need not suppose that she robbed the roof itself to obtain fuel. Such material may naturally have been stored beneath the roof upon the rafters.

645. *minuit*: "broke them up into small pieces."

647. *foliis*: H. 462 (414, 1); M. 237, 1; A. 243, *a*; G. 390, 2; B. 214, 1, *δ*; L. & M. 601.

648. *sordida terga suis*: "a piece of bacon blackened (by the smoke)."
The ancient house had no chimney, but the smoke found its way out of a hole in the roof, having previously blackened the interior of the house.

651. *medias fallunt horas*: "they while away the intervening time."

655, 656. The family bed is pressed into service as an improvised dining couch, with its sedge-grass mattress (*torum*) and its bedstead (*lecto*) of willow frame (*sponda*) and feet.

658. *et haec vestis*, etc.: "even this (their holiday) spread was a cheap thing and well worn (*vetus*)."

659. *non indignanda*: "a good match for."

660. *accubuere dei*: this is an anachronism. Ovid assigns the customs of his own times to the heroic age.

664. *bicolor baca Minervae*: the Italians used the olive both in its unripe (green) and its ripe (black) condition, and hence were familiar with its two colors. The olive was sacred to Minerva.

666. *lactis coacti*: the cheese was made simply by pressing the whey out of curds or "thick milk."

667. *non acri favilla*: "warm ashes."

668. *omnia fictilibus*: "all (being served) in cheap earthenware dishes."

668, 669. *caelatus eodem argento crater*: "an embossed mixing-bowl of the same precious material." The poet indulges in a bit of facetiousness.

670. *qua cava sunt inlita*: "coated on the inside."

671. *epulas calentes*: *i.e.* the boiled bacon and cabbage mentioned above.

678. *nec iners pauperque voluntas*: "and lively and abounding good will."

PAGE 157.—681. *manibus supinis*: the gesture of the suppliant—hands outstretched with upturned palms.

682. *concipiunt preces*: "they fall to praying."

683. *dapibus nullisque paratibus*: "for their poor fare and bad service."

684. **anser, custodia:** *custodia* is abstract for *custos*. Ever since the good sentinel service rendered by the sacred geese in saving the capitol from capture by the Gauls in 390 B.C., the goose had an especial reputation as a *custos*. Ovid twice elsewhere honors the goose in his verse. It is a better sentinel than the dog (*Met.* XI, 599): —

Nec voce silentia rumpunt
Sollicitive canes canibusve sagacior anser.

Again, in describing the raven, he says that it was once white —

Nec servaturis vigili Capitolia voce
Cederet anseribus, — *Met.* II, 538.

690. **immunibus:** "it shall be granted you to escape the destruction (that threatens your neighbors)."
 691. **mali:** H. 452, 2 (399, 1, 3); M. 226, 1; A. 218, a; G. 374, 8; B. 204, 1; L. & M. 573.
 695. They were a single bowshot's distance from the top.
 699. *Illa vetus casa, etiam parva dominis duobus, in templum vertitur.*
 700. **furcas subiere columnae:** "marble columns took the place of the forked wooden supports."
 711. **vota fides sequitur:** *i.e.* their prayer was answered.
 712. **soluti:** "worn," "enfeebled."
 PAGE 158. — 724. **cura:** metrical reasons forbid the more common construction of the dative "for which."

- IX. 1, 2. *Neptunius heros rogat quae causa deo (sit) gemitus truncaeq.ue frontis.*
 1. **Neptunius heros:** Theseus was the reputed son of Aegeus, king of Athens, and Aethra, daughter of Pittheus, king of Troezen. There was a current tradition, however, that he was really the son of Neptune.
 2. **Calydonius amnis:** *i.e.* Achelöus, the river god.
 PAGE 159. — 7. See II, 280, 281, note.
 8. **nomine siqua suo Deianira:** "if any mention of Deianira."
 12. **Parthaone nate:** *i.e.* Oeneus, king of Calydon in Aetolia, and father of Deianira.
 14, 15. Hercules presses his suit on the ground that he is offering no less a father-in-law than Jove himself to his bride, not to mention his own great and famous prowess.
 15. **novercae:** for the genealogy of Hercules see I, 728, note. It was through the jealousy of his "stepmother" Juno that he was compelled to perform his famous twelve labors. These will be enumerated in lines 183–197, where see notes.
 18. **fluentum = (a)quarum quae fluunt.**

- 23, 24. "Jove, from whom you boast that you have sprung, is either not your father, or is so unlawfully."
 25, 26. *fictum(ne) esse Iovem malis*: "whether you prefer Jove (*i.e.* his fatherhood) to be falsely claimed."
 29. *verba tot*: "just these words (and no more)."
dextera: understand *manus*.
 31. *puduit modo*, etc.: "I was ashamed to back down after having spoken so boldly just now."
 32. *viridem vestem*: being a river god, he is represented as clothed in green.
 33, 34. The boxer's attitude is described, though the contest which follows is a wrestling rather than a boxing contest.
 33. *braccia opposui*: "I put up my arms."
 34. *in statione*: "in position."
 35. "He caught up a handful of dust and sprinkled it over me."

Wrestlers were accustomed to come to the contest with their naked bodies besmeared with oil. The river god would naturally be of slippery body. Hercules besprinkles his own body and that of the god with dust, that he may gain the better hold.

- 36-38. Observe how these lines are connected by echoing words. *Cervicem* in the second line recalls *vicem* in the first; while *captat* in the second is repeated by *captare* in the third line. See other illustrations of the poet's fondness for these effects near end of note on the Hexameters of Ovid. These words describe the attempts of Hercules to get an advantageous hold upon his adversary.

PAGE 160.—40. *haud secus ac moles*: "just like a cliff." Similarly, Vergil's boxer, Entellus, is strong by virtue of his bulk (*Aeneid*, V, 439-442).

43. *certi non cedere*: "determined not to yield."
 46. *non aliter*: "just so."
 50-56. The position which Hercules is endeavoring to break is the one described in lines 44, 55. He now succeeds in breaking his adversary's hold, turning him around and clasping him in his arms from behind, while he bears down upon him with all his weight.
 57, 58. Achelous seeks to thrust his own arms between his chest and the encircling arms of Hercules, and thus release himself.
 59, 60. He succeeds, only to be attacked anew, until at last the arms of Hercules clasp his neck, and further resistance is impossible.
 67. This feat of the infant Hercules is famous. He strangled two serpents which the jealousy of Juno had despatched against him. The incident is used in English literature as an illustration of the lusty strength of young states.

Campbell, in his *Lines on the Departure of Emigrants for New South Wales*, thus apostrophizes that country:—

Delightful land, in wildness ev'n benign,
The glorious past is ours, the future thine!
As in a cradled Hercules, we trace
The lines of empire in thine infant face.

Wordsworth is more direct in his allusion (*Prelude*):—

Meanwhile, the invaders fared as they deserved.
The Herculean commonwealth had put forth her arms,
And throttled with an infant godhead's might
The snakes about her cradle.

Dryden's lines (*Britannia Rediviva*) enforce the moral of the present passage, that heroes thrive on opposition:—

Thus, when Alcides raised his infant cry,
The snakes besieg'd his young divinity:
But vainly with their forked tongues they threat;
For opposition makes a hero great.

69. The killing of the hydra was the second "labor" of Hercules. In the following lines he describes his conquest of that monster.

PAGE 161.—71. *de centum (capitum) numero*: the hydra had nine heads, eight of them mortal, and one—in the middle—immortal. *Centum* is used here, as frequently, to denote an unusual and large number.

72. *gemino*: whenever Hercules cut off one head two sprung forth in its place. *esset*: H. 595, 4 (504, 1); M. 337; A. 319, *d*; G. 632; B. 283, 4; L. & M. 915.

73, 74. "This creature branching out with serpents sprung from (their predecessors') death, and thriving on destruction, I overmastered." This was accomplished by searing with a burning brand the necks of the hydra as fast as the heads were cut off. The immortal head was cut off last and buried.

76. *arma aliena*: "borrowed weapons."

80. *devicto*: supply *miki*.

82–85. Hercules throws his arms about the neck of the bull, catching the creature as he comes on at full speed (*admissum*), and drags him to a standstill; whereupon he presses the bull's horns down and thrusts them into the ground. This action lays the bull himself prone upon the earth.

87, 88. This horn, torn from the brow of Achelōüs, became the horn of plenty which Bona Copia, the goddess of abundance, carries. This is a familiar representation in art. See illustration opposite p. 161.

91. **totum autumnum:** *i.e.* "all the fruits of Autumn."
mensas secundas, poma: apples and other fruits were generally served last at a Roman feast, just as the meal began with eggs. Hence the proverb, *ab ovo usque ad mala*, "from eggs to apples," in general, "from beginning to end."
93. **lux subit:** this takes us back to VIII, 547 and following. The whole night has been spent by the bank of the river in feasting and story telling.
95. **habeant:** H. 603, II, 2 (519, II, 2); M. 354; A. 328, 1; G. 572; B. 293, III, 2; L. & M. 921.

PAGE 162—134. **longa fuit,** etc.: "meanwhile, a long time had elapsed," *i.e.* since the death of Nessus.

135. **implerant terras odiumque:** an instance of zeugma; "had filled the earth (with their fame) and had sated Juno's hatred."
136. **victor ab Oechalia:** all of the trouble which is related below starts with this incident. Hercules had vanquished Eurytus, king of Oechalia, a city of Euboea, in a contest in archery. The king had promised his daughter Iole in marriage to the man who should defeat him, but after the contest refused the prize to Hercules. The hero thereupon made war upon him, and, after slaying the king, carried off Iole as his captive.

Cenaeo Iovi: that is, he was intending to sacrifice to Jove at that place, the northwest point of the island of Euboea.

- 138, 139. This sounds like a fragment from Vergil's famous pen picture of *Fama* (*Aeneid*, IV, 173-190):—

* * * * *

Parva metu primo; mox sese attollit in auras,
 Ingrediturque solo, et caput inter nubila condit.

* * * * *

Tam ficti pravique tenax, quam muntia veri.

140. **Amphitryoniden teneri** is to be construed with a verb of saying implied in *fama praecessit*. Hercules was the reputed son of Amphitryon, the husband of Alcmena.
145. **properandum,** etc.: "I must make haste and devise some plan."
147. **Calydona:** *i.e.* her father's home.
149. **Meleager:** Meleager and Deianira were children of Oeneus and Althaea. Meleager had killed his mother's brothers at the Calydonian boar hunt. See epitome of VIII, 260-444.
150. **quantum iniuria possit,** etc.: "how much a woman's outraged feelings and grief can do." Compare Vergil (*Aeneid*, V, 5-7):—

Duri magno sed amore dolores

Polluto, notumque, furens quid femina possit,
Triste per augurium Teucrorum pectora ducunt.

155. Lichas is an innocent bearer of a gift, the terrible power of which the giver herself does not know. She intends it only as a love charm, to recall her husband's affections to herself.

PAGE 163.—157. *dona det illa*: supply *ut*. The clause is the object of *mandat*.

heros: *i.e.* Hercules.

158. *induitur* is middle (*i.e.* reflexive) in force; "he throws over (his own) shoulders."

Lernaeae virus echidnae: Hercules, after slaying the hydra (see 73, 74, and note), had dipped his arrows in the poisonous gall of the creature. With one of these arrows he had shot the centaur Nessus, in whose blood this tunic was dipped. Medea made a similar garment, which she presented to her rival Creusa. It was steeped in poisonous drugs, which, when warmed by the heat of the victim's body, burst into clinging and inextinguishable flames.

159. This is a conventional expression. See VI, 164 and note.

161, 162. The heat of the altar fires arouses the virulence of the fatal tunic.

- 164, 165. Between the actions of these two lines Hercules has gone from Euboea to Mt. Oete in Thessaly, where he caused a funeral pyre to be built for himself. Milton thus recalls these events (*Paradise Lost*, II):—

As when Alcides, from Oechalia crowned
With conquest, felt the envenomed robe, and tore
Through pain up by the roots the Thessalian pines,
And Lichas from the top of Oeta threw
Into th' Euboic sea.

Seneca, in his tragedy *Hercules Oetaeus*, gives in dramatic form the story of the sufferings and death of Hercules.

170. *candens*; *i.e.* "white hot," "glowing."

176. **Saturnia**: *i.e.* Juno, the real cause of all his woes.

- 178, 179. *vel si miserandus*, etc.: "or, if I merit pity from my enemy, I mean from you."

182-199. *ergo*, etc.: "was it for this," etc. Hercules now recalls his mighty deeds, not only his famous twelve labors, but also those which he undertook at his own instance as a public benefactor in character of knight errant. See William Morris (*The Sons of Croesus*):—

Thou knowest how Hercules
Was not content to wait till folk asked aid,
But sought the pests among their guarded trees.

For the better understanding of these dying words of Hercules, his twelve labors are here stated in order: 1. the killing of the Nemean lion, in whose skin he ever after clothed himself (line 197); 2. the destruction of the Lernean Hydra (192, 193); 3. the capture alive of the stag famous for its speed and its golden horns (188); 4. the bringing alive to Eurystheus of the wild boar which ravaged the neighborhood of Erymanthus (192); 5. the cleansing of the Augean stables (187); 6. the killing of the carnivorous birds near the Stymphalian lake in Arcadia (187); 7. the capture alive of the wild bull which devastated Crete (186); 8. the obtaining of the mares of Diomedes, which fed on human flesh (194); 9. the securing of the girdle of Hippolyta, queen of the Amazons (189); 10. the killing of Geryon and capture of his oxen (184, 185); 11. the securing of the apples of the Hesperides (190); 12. the bringing to the upper world of the dog Cerberus from Hades (185).

182, 183. Busiris, king of Egypt, was accustomed to offer up all strangers upon the altar of Jove. This monarch Hercules slew.

183, 184. Antaeus was son of Neptune and Terra. Engaged in wrestling with Hercules, he gained new strength whenever he fell to earth. Hercules held him aloft in the air and strangled him there. This is an excellent illustration of the principle of "strength from defeat." Milton thus describes the contest (*Paradise Regained*, IV):—

As when earth's son, Antaeus (to compare
Small things with great) in Irassa strove
With Jove's Alcides, and oft foiled still rose,
Receiving from his mother earth new strength,
Fresh from his fall, and fiercer grappled joined,
Throttled at length in the air, expired and fell.

185. *forma triplex*: i.e. Geryon, who had the bodies of three men united.

Horace (*Odes*, II, xiv, 7) describes him as the *ter amplum Geryonem*.

Cerbere: see Spenser (*Faerie Queene*, VI. xii, 35):—

Like as whylome that strong Tiryntian swaine
Brought forth with him the dreadfull dog of hell
Against his will fast bound in yron chaine,
And roring horribly did him compell
To see the hatefull sunne.

186. See the seventh labor in the note above.

187. Augeas was King of Elis. Wordsworth (*On the Death of Robespierre*) makes interesting use of this incident:—

Behold!

They who with clumsy desperation brought

A river of blood and preached that nothing else
 Could cleanse the Augean stable, by the might
 Of their own helper have been swept away.

188. It was at the crossing of the river Ladon in Arcadia that the stag was caught.

PAGE 164. — 191. The reference is to a brawl which Hercules had had with the Centaurs dwelling upon Mt. Erymanthus in Arcadia, on the occasion of his fourth labor.

192, 193. See Spenser (*Faerie Queene*, VI, xii, 32) : —

Or like the Hell-borne Hydra, which they *faine*
 That great Alcides whylome overthrew,
 After that he had labourd long in vaine
 To crop his thousand heads, the which still
 Forth budded, and in greater number grew.

194-196. Again Spenser seeks this cycle of stories for illustration (*Faerie Queene*, V, viii, 31) : —

Like to the Thracian tyrant, who, they say,
 Unto his horses gave his guests for meat,
 Till he himselfe was made their greedie pray,
 And torne in peeces by Alcides great.

In the course of this (the eighth) labor Hercules slew the bloody Thracian king, Diomedes, himself. This king is a type to Ovid of a cruel, heartless man. See *Epistulae Ex Ponto*, I, ii, 122.

198. *hac caelum*, etc. : Hercules sustained upon his shoulders the burden of the heavens for Atlas, while that hero obtained for him the apples of the Hesperides.

203, 204. This is the heartbroken cry of many a man since Hercules who has seen the oppressor thrive while he himself came to grief. Ennius voices this skepticism as to the coexistence of God and evil in the world in an extant fragment of his tragedy, *Telamo*. He cannot go so far as to deny the existence of God, but expresses a loss of faith in his controlling providence.

207-210. Observe the adaptation of the words of this passage to the sense.

232. *regna visuras iterum Troiana* : Troy had once been taken by Hercules, and its king, Laomedon, had been slain by his arrows, with all the king's sons except Priam. Homer (*Iliad*, V, 641) puts reference to this event in the mouth of Hercules' son, Tlepolemus, as he taunts Sarpedon : —

Not like my daring father, Hercules
 The lion-hearted, who once came to Troy

To claim the coursers of Laomedon.
 With but six ships, and warriors but a few,
 He laid the city waste and made its streets
 A desolation.

The famous bow and arrows of Hercules are now given to his faithful friend Philoctetes, the son of Poeas. Years afterward, while Philoctetes was suffering in Lemnos from an incurable wound, an oracle was given to the Greeks before Troy, that the city could not be taken without the aid of the arrows of Hercules. After earnest solicitations, Philoctetes came to the Greek camp, and thus once more Troy felt the power of the weapons of Hercules.

PAGE 165. — 233. *quo flamma*, etc. = *cuius ministerio flamma pyrae subdita est*.

241. *vindice terrae*: Hercules is so called because of the many monsters of which he had rid the earth.

247. *hoc*: *i.e.* this fear which you feel for him.

248, 249. *sed enim*, etc.: "but (you need not fear) for," etc.

251. *materna parte*: *i.e.* his mortal part (his body) which he had received from his mortal mother.

254. *id*: *i.e.* *quod a me traxit*.

defunctum terra: "when done with earth."

256, 257. *Hercule deo*: ablative absolute, with causal force.

261. *se indoluisse notatam*: a second construction with *dolere*.

262. *quodcumque*, etc.: "whatever the flames could destroy."

PAGE 166. — 269, 270. *maior videri coepit*: the forms of the gods as well as of the shades were represented as larger than material bodies. Ovid recognizes this again in XIII, 441 and 895. Vergil has several references to this belief. When Venus appears to Aeneas in burning Troy (*Aeneid*, II, 592) she is

qualis videri
 Caelicolis et quanta solet.

And the shade of Creusa enlarges to heroic size (*Aeneid*, II, 772):—

Ipsius umbra Creusae
 Visa mihi ante oculos et nota maior imago.

272. *astris*: the immortal Hercules is set in the heavens as a constellation. This is in the northern hemisphere, between Lyra and Corona Borealis.

PAGE 167. — X, 1. *inde*: *i.e.* from Crete, where Hymen had been solemnizing the marriage of Iphis and Ianthe.

croceo amictu: Hymen is represented as clad in a yellow robe, his head

encircled with a wreath of the plant *amaracus*, his locks perfumed, and bearing a torch in his hand.

7. **motibus**: the torch went sputtering out, and could not be rekindled by the usual process of brandishing it in the air.

8. **exitus**: *i.e.* of the events attending the wedding.

10. "She fell dead, smitten in her ankle by a serpent's tooth."

12. **ne non** = *ut*.

et = *etiam*.

13. **Taenaria porta**: see Vocabulary.

14. **simulacra functa sepulcro**: only those who had enjoyed the rites of burial were allowed to cross the Styx and mingle with the shades.

16. **dominum**: *i.e.* Pluto.

21, 22. *I.e.* "I have no such purpose as had Hercules."

PAGE 168. — 32-35. These lines recall many similar sentiments in Horace, of which the following stanza is a good example (*Odes*, II, iii, 25-28): —

Omnes eodem cogimur, omnium
Versatur urna serius ocus
Sors exitura et nos in aeternum
Exsilium impositura cumbae.

37. **iuris vestri**: H. 447 (401); M. 217, 2; A. 214, c; G. 366; B. 198, 3; L. & M. 556.

40-48. This experience of Orpheus in Hades, and the prevailing power of his lyre, have probably left a deeper impression upon literature than any other one mythological incident. It is worth while to note the way in which different writers use the story. Vergil tells it at some length with exquisite effect (*Georgics*, IV, 453-527). For an excellent résumé, see Spenser's version of *Vergil's Gnat*, 433-480. Horace gives a rational explanation of the story that Orpheus could control wild beasts by his lyre (*Ars Poetica*, 391).

Among the English poets, Spenser faithfully reflects the simple, classic story without attempt to explain (*Shepherd's Calendar*, X, 27-30): —

Seemeth thou doest their soule of sense bereave,
All as the shepheard, that did fetch his dame
From Plutoes balefull bowre withouten leave,
His musicks might the hellish hound did tame.

Shakespeare's reference to the story is equally characteristic, and shows his tendency to rationalize myth (*Merchant of Venice*, V, i): —

Therefore the poet
Did feign that Orpheus drew trees, stones and floods;
Since nought so stockish, hard and full of rage,
But music for the time doth change his nature.

Milton has Spenser's power of speaking, not of the classics, but out of them, so fully has he imbibed their spirit. The following passages will illustrate this:—

Untwisting all the chains that tie
The hidden soul of harmony;
That Orpheus' self may heave his head
From golden slumber on a bed
Of heaped Elysian flowers, and hear
Such strains as would have won the ear
Of Pluto, to have quite set free
His half regained Eurydice.

— *L'Allegro.*

But oh, sad virgin, that thy power
Might raise Musaeus from his bower!
Or bid the soul of Orpheus sing
Such notes as warbled to the string,
Drew iron tears down Pluto's cheek,
And made Hell grant what love did seek.

— *Il Penseroso.*

The student should read the whole of Pope's *Ode on St. Cecilia's Day* in this connection. It is chiefly concerned with the story of Orpheus and Eurydice, in illustration of the power of music. The application of the ode is in its last four lines:—

Of Orpheus now no more let poets tell,
To bright Cecilia greater power is given;
His numbers raised a shade from Hell,
Hers lift the soul to Heaven.

In Shelley (*Prometheus Unbound*) the mythical has become the metaphysical:—

Language is a perpetual Orphic song,
Which rules with daedal harmony a throng
Of thoughts and forms which else senseless and shapeless were.

John G. Saxe's burlesque on this story is a good example of the irreverent spirit that is often shown in these modern times toward the old mythologies. For further illustrations of this see Lowell's humorous version of the Apollo and Daphne story (*Met.* I, 553, note), and Tennyson's *Amphion*.

There is also a decided tendency among modern poets to revamp the classical stories, though not always in the classical spirit—a kind of Preraphaelite movement in literature. Walter Savage Landor's *Orpheus and Eurydice* may be taken in illustration. He thus

describes the critical moment when Orpheus loses his wife the second time : —

On he stept,
And Cerberus held agape his triple jaws;
On stept the bard. Ixion's wheel stood still.
Now, past all peril, free was his return,
And now was hastening into upper air
Eurydice, when sudden madness seized
The incautious lover; pardonable fault,
If they below could pardon : on the verge
Of light he stood, and on Eurydice
(Mindless of fate, alas! and soul-subdued)
Lookt back.

Other moderns of this class are E. W. Gosse, Andrew Lang, Lewis Morris, William Morris, and Frederick Tennyson.

48, 49. Upon the absurdity of this conception see III, 504, note.

PAGE 169. — 61. *quid enim*, etc. : "for of what should she complain, save that she was too well beloved?"

PAGE 170. — XI. 102. *ille*: *i.e.* Midas.

104. "Bacchus granted his prayer, and gave him the baleful gift (which he sought)."

108, 109. *non alta* is to be taken with *ilice*; and *fronde* is locative ablative with *virentem*. Translate this phrase, "with rich, green foliage."

112. *massa*: supply *auri*.

114. *Hesperidas*: see Vocabulary. The golden apples which were guarded by the Hesperides are a favorite poetic conception. See Milton's description of Eden (*Paradise Lost*, IV) : —

Groves whose rich trees wept odorous gums and balm,
Others whose fruit burnished with golden rind,
Hung amiable (Hesperian fables true,
If true, here only), and of delicious taste.

117. *Danaën eludere posset*: in reference to the golden shower, in the form of which Jove approached Danaë, who was shut up in a tower by her father Acrisius. It was Acrisius, however, rather than Danaë, who was "cheated." Jove took the form of a golden shower, not of a shower of gold. Ovid assumes the latter in order that the comparison with the liquid gold of Midas may be the closer. Horace (*Odes*, III, xvi, 1-8) still further materializes the medium of Jove's approach, in illustration of the all-penetrating power of gold.

118. *aurea fingens omnia*: "imagining all things turned to gold." He looks forward to this as the consummation of his hopes.

PAGE 171. — 120. *nec egentes = habentes*; and *tostae frugis* is, by metonymy, bread made of the flour of parched wheat. The whole expression means simply "and with bread."

125. *auctorem muneris*: see II, 303, note.

127. *divesque miserque*: "rich and wretched."

130. *ab auro*: Ovid frequently uses the ablative with the preposition *ab* to express the inanimate source of an action, instead of the simple ablative of means. See *Heroides*, X, 138. Sometimes the construction approaches almost to the personification of the means as a real agent. Compare *Epistulae Ex Ponto*, I, ii, 110.

131. *splendida*: "shining." His very arms are turning to gold.

133. *eripe*: supply *me*.

134. *mite deum (= deorum) numen*: supply *est*.

135. "Bacchus restored him (to his former condition), and in proof thereof (*factique fide*) he relieved him of the boon which he had bestowed."

137. *amnem*: the Pactolus, the origin of whose golden sands is thus explained. This is the stock golden river of poetry. See in Spenser (*The Visions of Bellay*, XII): —

I saw a spring out of a rocke forth rayle [flow],
As cleare as christall gainst the sunnie beames;
The bottome yeallow, like the golden grayle [gravel]
That bright Pactolus washeth with his streames.

140. *spumigero fonti*: construe with *subde*.

144, 145. The prose order is: *nunc quoque, semine venae iam veteris percepto, arva rigent pallentia* ("yellow") *glacibus auro madidis*.

PAGE 172. — 149. *stolidae praecordia mentis = stolidus mens*, "his folly."

155, 156. The outcome of this strife is a warning to overweening ambition. So Colin Clout in Spenser's *Shepherd's Calendar*, VI, 68: —

For sith I heard that Pan with Phoebus strove,
Which him to much rebuke and daunger drove,
I never list presume to Parnasse hyll,
But, pyping low in shade of lowly grove,
I play to please myselfe, all be it ill.

156. Tmolus, like Atlas, is now mountain, now god, as occasion requires.

157, 158. *ares liberat arboribus*: see V, 488, note.

160, 161. *in iudice nulla mora est*: *i.e.* "I am ready."

167. *dentibus Indis*: "ivory."

176. *trahit in spatium*: "lengthens them out."

177. *instabiles imas*: "unstable at the base."

180. *turpi pudore*: H. 473, 2 (419, 11); M. 246; A. 251; G. 400; B. 224; L. & M. 643.

PAGE 173. — 182-189. This is one of the few comic situations which develop in Ovid's stories. Pope (*Prologue to the Satires*) makes use of this story for comparison: —

'Tis sung, when Midas' ears began to spring,
(Midas, a sacred person and a king),
His very minister who spied them first
(Some say his queen) was forced to speak or burst.
And is not mine, my friend, a sorer case,
When every coxcomb perks them in my face ?

Persius (*Satires*, I, 119-122) bases his claim to the right of adverse criticism upon this example: "Shall I not mutter too? not even in secret, nor with a ditch as confidant? nowhere at all? Yes, here (*i.e.* in his book) I'll dig my ditch. I've seen it, my little book, with my own eyes I've seen it. There's no one who hasn't ass's ears!"

190. "A thick growth of rustling reeds sprung up there."

PAGE 174. — XII. 1. *Aesacon vivere* is the object of the verbal idea in the adjective *nescius*.

4. *defuit Paridis praesentia*: it is by this slender line of connection that the poet passes over to the events of the Trojan war. Paris is away on his nefarious errand to the court of Menelaüs.

8. *nec dilata foret vindicta*: "nor would vengeance have been postponed."

10. *Aulide*: this is the scene of the famous events connected with the sacrifice of Iphigenia. Euripides has based his tragedy of *Iphigenia in Aulis* upon the incident, and many later poets have followed him.

15-23. These lines are a free rendering of Homer (*Iliad*, II, 303 and following), where Ulysses recalls these incidents to the Greeks at the end of the ninth year of the war. Homer does not, however, mention the sacrifice of Iphigenia.

PAGE 175. — 19-21. Calchas' speech in Homer is as follows: —

Oh, long-haired Greeks, why stand ye thus
In silence? All-foreseeing Jupiter
Hath sent this mighty omen; late it comes
And late will be fulfilled, yet gloriously,
And with a fame that never shall decay.
For as the snake devoured the sparrow's brood,
Eight nestlings, and the mother-bird the ninth, —
So many years the war shall last; the tenth
Shall give into our hands the stately Troy.

27. *nec enim nescitve tacetve*: "for he was neither ignorant of the truth nor did he withhold it, that," etc.

28. *virginis iram deae*: *i.e.* of Diana. Agamemnon had slain her favorite stag, and had thus incurred her wrath.
34. "She is said to have substituted a hind, without the knowledge of the Greeks (*supposita*), for the maiden of Mycenae."
- supposita cerva*: H. 478, 4 (422, note 2); A. 252, c; G. 404, note 1; B. 218, 5; L. & M. 652. For a variation of this construction with *mutare*, see VII, 59, 60, and note.

PAGE 176.—581. in *volucrem Phaëthontida*: it has been narrated, in lines 39–145 of this book, how Achilles had slain Neptune's son, Cycnus, who was changed into a swan at the moment of his death by Neptune. This bird is called *Phaëthontis*, because of another Cycnus, a friend and relative of Phaëthon, who, through grief because of Phaëthon's death, was changed into a swan. See *Metamorphoses*, II, 329–380.

587–591. Neptune refers to the building of Troy by himself and Apollo under promise of reward by Laomedon. Neptune now forgets the perfidy of the Trojan king, and remembers only that Troy's walls are his handiwork. See lines 25, 26 of this book.

PAGE 177.—594, 595. *det mihi se*, etc.: "just let him come within my reach and I'll make him feel," etc.

faxo: properly a future perfect is here used as *faciam*.

595. *concurrere comminus hosti*: "to meet my enemy face to face."

601. *fassus*: supply *se*.

602. *plebis*: "of the common herd."

607, 608. "This was the (first) cause which old Priam had for rejoicing since (the death of) Hector."

608. *ille victor*: "thou, that (famous) victor."

610. *femineo Marte*: "by a woman's battle-stroke."

611. That is, it would have been better to have fallen in battle with the valiant Amazons. Achilles had fought with and slain Penthesilea, who, with her Amazons, had come to the aid of Troy in the last year of the war.

PAGE 178.—614. *arserat*: *i.e.* upon the funeral pyre.

deus idem: Vulcan, who had forged the arms of the hero, and who now consumes him with fire. There is the same bold confusion of fact and figure here that has been noted elsewhere. See II, 303, note.

615, 616. Shakespeare feels the same pathetic contrast between the living and the dead Caesar (*Hamlet*, V, i):—

Imperious Caesar, dead and turn'd to clay,
Might stop a hole to keep the wind away:

O, that that earth which kept the world in awe,
Should patch a wall to expel the winter's flaw!

See also Vergil's lines on the dead Priam, *Aeneid*, II, 554-558.

617. **vivit**: the subject is *gloria eius*.

618. **haec mensura**: *i.e. totius orbis*.

619. **nec inania Tartara sentit**: he is not really dead. He is of those whose virtue has wrought out for them a place in heaven among the immortals. See Horace, *Odes*, III, ii, 21-24. Yet Homer (*Odyssey*, XI) does not so represent Achilles. The shade of that hero thus addresses Ulysses:—

Noble Ulysses, speak not thus of death,
As if thou couldst console me. I would be
A laborer on earth, and serve for hire
Some man of mean estate, who makes scant cheer,
Rather than reign o'er all who have gone down
To death.

620. **ipse**: *i.e. clipeus*.

624, 625. Ajax and Ulysses are the only ones who make bold to claim the arms of Achilles.

626. **onus invidiamque**: *i.e. of himself deciding between the two claimants*.

XIII. 1 and following. The contest for the arms of Achilles, with its tragic result to Ajax, is one of the most dramatic incidents of this period of the Trojan war. Homer makes reference to it in the *Odyssey* (XI, 543 and following), where the shade of Ajax, still cherishing hatred against his rival, refuses to hold speech with Ulysses. The latter expresses regret at his victory, which had brought the great Ajax to this end:—

And now how much I wish
I had not conquered in a strife like that,
Since for that cause the dark earth hath received
The hero Ajax, who in nobleness
Of form and greatness of exploits excelled
All other Greeks, except the blameless son
Of Peleus.

Sophocles based his tragedy of *Ajax* upon the events immediately succeeding the judgment in favor of Ulysses, resulting in the madness and suicide of Ajax. Among the Romans, Pacuvius and Accius wrote each a tragedy entitled *Armorum Iudicium*, describing the contest itself. Fragments only of these plays remain. Ovid's *Armorum Iudicium*, which is here given at length, is the only full account that is left us of that event.

Shakespeare (*Lucrece*, 1394) describes a painting in which the two heroes of this contest are characterized:—

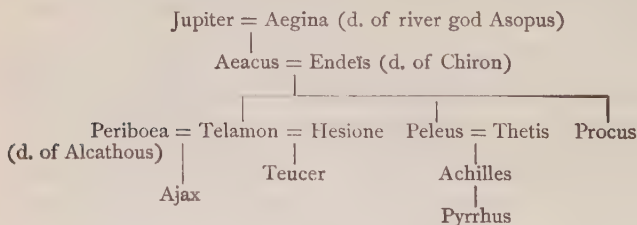
In Ajax and Ulysses, O what art
Of physiognomy might one behold!
The face of either cipher'd either's heart:
Their face their manners most expressly told:
In Ajax' eyes blunt rage and rigor roll'd;
But the mild glance that sly Ulysses lent
Show'd deep regard and smiling government.

PAGE 179.—10. *sed nec mihi dicere promptum*: supply *est*. “But I am not ready of speech.”

16, 17. *demit honorem aemulus*: not “my rival,” but “the fact that he is my rival detracts from my honor (in this contest).” Ajax, true to his blunt, untactful character, begins by vilifying and belittling his opponent.

17. *tenuisse*: “to have gained.”

22–24. Telamon was one of the Argonauts and also a companion of Hercules in his raid upon Troy. See IX, 232, note. The following table will show the genealogy of Ajax and his relation to Achilles:—



25, 26. Jove had made Aeacus a judge in Hades after his death, along with Minos and Rhadamanthus. According to a scandalous rumor, Ulysses was not the son of Laertes, but of Sisyphus. So that the relation of the spirits of the ancestors of Ajax and Ulysses is that of judge on the bench and condemned prisoner at the bar.

31. *frater*: not “brother,” but “cousin.” See I, 351, where Deucalion addresses his cousin as *soror*.

fraterna = *fratris*: supply *arma*.

32. *Sisyphio*: see lines 25, 26, note.

31–33. This is a family affair. “Why does this lowborn fellow seek to introduce (in this connection) the name of a family entirely outside the Aeacidae?”

38. *sibi inutilior*: Palamedes had exposed Ulysses' feigned madness, and

brought him to the war. For this act he finally suffered death through the machinations of Ulysses. See Vergil, *Aeneid*, II, 83-85.

PAGE 180.—43. *utinam furor verus*: supply *fuisse*.

45. *Poeantia proles*: see IX, 232, note. Ulysses is said to have engineered the practical exile of Philoctetes on the island of Lemnos.

46. *expositum*: Philoctetes had been "put off" by the Greek fleet and left on Lemnos.

49. See IX, 203 and note.

53. *velatur aliturque* are good examples of the middle voice. "He clothes and feeds himself on birds;" *i.e.* he eats their flesh and makes garments of their feathers.

54. *debita fatis*: see oracle mentioned in IX, 232, note.

60. Ajax charges Ulysses with having hidden some gold in the quarters of Palamedes, which he afterward pretended to discover, and charged that this was a bribe which Palamedes had received from Priam.

63. *fidum Nestora*, in contrast with *desertum Nestora*, in the next line.

65-69. On one occasion, when the Greeks were retreating, old Nestor was left behind, and Diomedes, after vainly urging Ulysses to go to the rescue of their aged friend, himself went to his aid. These events are told by Homer (*Iliad*, VIII, 78 and following).

69. *trepidoque*, etc.: "and reproached his timorous friend for running away."

71. *egēt*: *i.e.* Ulysses, on an occasion when he was wounded and called for help.

72. *linquendus erat*: "he was doomed to be abandoned."

PAGE 181.—82. *Hector adest*: the scene shifts again to the day when Hector challenged the Greek chiefs to select a champion to meet him in single combat. When the lots were cast for this selection, the choice fell upon Ajax.

secum deos ducit: Apollo accompanied Hector to the field to watch over and protect him.

88. *sortem meam vovistis*: this statement is ratified by Homer (*Iliad*, VII, 181, 182):—

Such was their prayer, while the Gerenian knight,
Old Nestor, shook the lots; and from the helm
Leaped forth the lot of Ajax, as they wished.

The events of the struggle, which proved to be a drawn battle, are told by Homer in the lines that follow.

91. These battles at the Grecian wall of ships, where the Trojans, led by Hector, all but forced their enemy's camp, but were finally repelled largely through the prowess of Ajax, are told in the twelfth and thirteenth books of the *Iliad*.

95-97. *istis, mihi, armis, Aiaci*: poetic datives of the apparent agent.

98. *his*: "with these deeds of mine."

98-100. He refers to a night expedition of Ulysses in company with Diomedes, in which Rhesus and Dolon were slain and Helenus captured.

103. *quo tamen haec Ithaco*: "and yet why (give) these to the Ithacan (at all)?"

PAGE 182. — 108. *non onerosa*: "otherwise than burdensome."

109. *Pelias hasta*: Achilles' spear is so called because its shaft came from Mt. Pelion in Thessaly.

122. *referentem ornate relatis*: Ovid likes to play with different parts of the same word, as illustrated here. "Adorn with the rescued arms their rescuer."

128. *si mea vota*: "if my prayers and yours had availed."

PAGE 183. — 138. *pro domino*: *i.e. pro me ipso*.

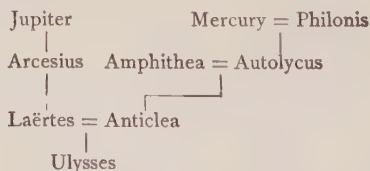
140. *nam*: this goes back to *sua* in the previous line. "Let each one make the most of his own powers; for as to ancestry and the glorious deeds that others have done, those are in no true sense our own."

141. *sed enim*: "but still (I *will* meet him on the point of ancestry) for," etc.

142. *esse Iovis pronepos* = *se esse Iovis pronepotem*: a rare instance of the attraction, after the Greek fashion, of an infinitive predicate to the case of the subject of the main verb.

145. *damnatus et exsul*: it is said that Telamon and Peleus had slain their brother Proclus, and were on this account banished by their father Aeacus.

146. Ulysses can boast of divine descent on his mother's as well as on his father's side. Following is his family tree: —



PAGE 184. — 171, 172. *ego Telephon*, etc.: "'twas I who conquered Telephus," etc. Telephus, the son of Hercules and son-in-law of Priam, was mortally wounded by Achilles while on his way to the Trojan war. According to the words of an oracle, this wound could be cured only by him who inflicted it. There was another oracle that Troy could be taken by Greeks only by the aid of a son of Hercules. Ulysses, cognizant of both these oracles, persuaded Achilles to cure his wounded enemy, that thus the latter might be won to the Greek cause.

173-176. These places are the scenes of Achilles' destructive raids in the early years of the Trojan war.

180. **vivo dederam**, etc.: "I gave them to him in his lifetime [*i.e.* I sent him to the war]; now that he is dead I ask them back again."

181. **unius**: *i.e.* of Menelaüs, the seduction of whose wife by Paris was the cause of the war. At her marriage all the Greek chiefs had sworn an oath to avenge any wrong that should ever come to her.

184, 185. These events have been already noted in XII, 1-38.

187. **in rege pater est**: compare XII, 30, *rex patrem vicit*.

PAGE 185.—190. "I had a difficult cause to plead, and that too before a partial judge."

192. **summa sceptri**: *i.e.* the fact that he held supreme command, and hence was responsible for the general welfare and success.

193. **astu decipienda**: Ulysses pretended to Clytemnestra that her daughter was wanted at the Greek camp at Aulis for marriage with Achilles.

194-204. Ulysses and Menelaüs were sent by the Greeks, before war was declared, to Priam, to demand back Helen and her wealth.

210. **nosti** = *novisti*.

216-235. Homer (*Iliad*, II, i and following) relates these events. According to this account, Jove's instruction to Agamemnon was that he should bring all his forces to bear upon Troy, for that city should surely fall. But Agamemnon, to test the temper of the Greeks, told them that he had been warned in a dream to return to Greece. Ovid, in lines 216 and 218, overlooks these facts, and would have it that Agamemnon was actually directed to return to Greece.

PAGE 186.—218. **ille**: Agamemnon.

auctore: Jove.

219. **non sinat**, etc.: this is equivalent to saying, "Why doesn't Ajax prevent this (movement)?" etc.

221. **dat**, etc.: "and give something for the confused mob to rally around."

222. "This was not (better, would not have been) too much for one who never speaks except in boasting."

226. **captam**: *i.e.* Troy is already in your grasp, and you are going to let her escape after all.

228. **disertum**: supply *me*.

233. **per me haud impune**: Ulysses soundly chastised the insolent Thersites in the presence of the host.

236, 237. Ulysses even lays claim to the deeds of Ajax as his own.

239. Diomedes and Ulysses were frequent companions in adventure.

244. **ausum eadem, quae nos, Dolona**: *i.e.* Dolon was engaged in the same dangerous business of spying from the Trojan side, as Ulysses and Diomedes from the Greek side.

245. **interimo**: in Homer it is Diomedes who slays Dolon.

PAGE 187. — 251, 252. "And so I went back to camp victorious and with my vows accomplished, while in my captured chariot I rode in joyful triumph." This is one of the few anachronisms in Ovid. The *triumph* was a peculiarly Roman custom.

253, 254. Dolon (*hostis*) had stipulated that the horses of Achilles should be given him as the prize of his night's work should he be successful. See Homer (*Iliad*, X, 319), where Dolon thus addresses Hector: —

My daring spirit, Hector, urges me
To visit the swift ships and learn the state
Of the Greek host. But hold thy scepter forth,
And solemnly attest the gods that thou
Wilt give to me the horses, and the car
Engrailed with brass, which bear the illustrious son
Of Peleus.

254. **fuert benignior Ajax**: this refers to the ironical propositions made by Ajax in lines 101, 102, which Ulysses professes to take in good faith.

263. **ipso loco**: ablative of cause. They are honorable because they are in front — on his breast.

266, 267. **nil sanguinis**: "no blood."

in socios: "in behalf of his friends."

274. **cum defensore**: sarcastically of Ajax.

277. **nonus in officio**: "the ninth in proffered service." Nine of the Greek chiefs had offered to be the champion against Hector, and the choice fell to Ajax by lot.

PAGE 188. — 288, 289. "Was it for this then that (Achilles') mother, goddess of the sea (*caerula*), was ambitious for her son?"

291-294. Homer describes the shield which Vulcan made for Achilles in *Iliad*, XVIII, 483-489: —

For here he placed the earth and heaven, and here
The great deep and the never-resting sun
And the full moon, and here he set the stars
That shine in the round heaven, — the Pleiades,
The Hyades, Orion in his strength,
And the Bear near him, called by some the Wain,
That, wheeling, keeps Orion still in sight,
Yet bathes not in the waters of the sea.

PAGE 189. — 308, 309. **turpe**: supply *est*. The thought is: "If it is a base thing for me to have accused Palamedes on a false charge, is it any less so for you to have condemned him?"

312. **vidistis**: see line 60 and note. Ulysses' answer to the charge of Ajax is: "Of course, Palamedes was guilty; you all saw the gold that was

hidden in his tent." But he ignores the real point in the charge, that he himself put the gold there.

obiecta: supply *crimina*.

313, 314. *nec esse reus merui*: "nor is it my fault."

313. *Vulcania*: Lemnos was so called because Vulcan had fallen there after being flung from heaven by Jove, because he attempted to aid Juno against the Thunderer's wrath. Milton poetically describes this fall (*Paradise Lost*, I):—

From morn

To noon he fell, from noon to dewy eve
A summer's day; and with the setting sun
Dropped from the zenith like a falling star,
On Lemnos the Aegean isle.

326, 327. The subjunctive mode in *prosit* shows that the condition implied in *cessante meo pectore* is not likely to be fulfilled: "before he would avail the Greeks in case I should cease to help them."

328–338. A dramatic apostrophe to Philoctetes.

332. The variation from *mei* (which we should expect) to *nostri* is awkward, and is evidently a concession to meter.

ut introduces *fieret* understood.

fiat (supply *ut*) is one of the objects of *cupias* above. "And that, as I was given a chance at you, so you may have a chance at me."

334. *faveat*: a proviso; "should Fortune favor."

335. *Dardanio vate*: *i.e.* Helenus, a soothsayer, and son of Priam. See line 99 and note. Ulysses had captured him and compelled him to reveal the oracles upon which the fate of Troy depended.

PAGE 190.—339. *illo*: *i.e.* the *signum Minervae*, the Palladium.

341. *hic*: "at this juncture," when volunteers are being sought for the dangerous service of securing the Palladium.

347. *tergora septem*: Ajax carried a shield (*molem clipei* of line 99) made of seven thicknesses of bull's-hide.

350, 351. *Tydidem ostentare meum*: "to remind us that Diomedes was my partner (and that he should have part of the praise)."

356. *moderator Ajax*: Ajax the Less, the son of Oileus.

360–369. The great principle, upon which Ulysses rests his case, is that mind, in which he surpasses his rival, is greater than physical strength, in which latter he concedes that Ajax excels. This principle is the text of Horace's great Ode (III, iv, 65–67), in which he enlarges upon the value of wisdom as compared with brute force.

PAGE 191.—372. *hunc titulum*: *i.e.* "the honor of this armor."

376. *deos quos ademi*: Minerva only is meant, whose presence and protection left Troy with the captured Palladium.

377. **per siquid superest**: "by whatever other deed still remains."

378. **ex praecipiti**: "hazardous."

381. **huic date**: either "to this (statue of Minerva, hence to Minerva herself) if not to me," or "for this (and all the prowess on my part that its possession implies) if not for my other merits."

PAGE 192.—392. **qua patuit ferrum**: "where his armor gave place (for the blow)."

395-398. **purpureum florem**: *i.e.* the hyacinth. In *Met.* X, 143-219, it is related how Apollo accidentally slew the beloved youth Hyacinthus, from whose blood sprang up the flower that bears his name. Apollo there prophesies (207) that in time to come this flower shall be connected with the death of a mighty hero, whose name shall be written upon its leaves:—

Tempus et illud erit, quo se fortissimus heros
Addat in hunc florem, folioque legatur eodem.

Apollo then marks the flower with the signs of his own grief (215):—

Ipse suos gemitus foliis inscribit, et AI AI
Flos habet inscriptum, funestaque littera ducta est.

The Greek name of Ajax, ΑΙΑΣ, is very similar in appearance to the repeated exclamation of Apollo (AI AI = alas! alas!), and hence the connection of the plant with the hero's death.

Vergil alludes to this interpretation of the markings in the *Eclogues* (III, 106):—

Dic, quibus in terris inscripti nomina regum
Nascantur flores.

The English poets find the first explanation the more effective. See Milton (*Lycidas*):—

Like to that sanguine flower inscribed with woe;

and Shelley (*Prometheus Unbound*, II):—

I looked, and all the blossoms were blown down;
But on each leaf was stamped, as the bluebells
Of Hyacinth tell Apollo's written grief,
O, follow, follow!

397. **communis**: the sense in which the inscription is common to both boy and hero is explained in the next line.

mediis is to be read with *foliis*.

430. Polymnestor, king of Thrace, had married the daughter of Priam, Ilione. To the king and Ilione, Priam had entrusted his youthful son, Polydorus. Vergil dwells at some length upon the story of Polymnestor's treachery and the death of Polydorus (*Aeneid*, III, 19-68).

433, 434. nisi adiecisset: see Vergil (lines 49-51): —

Hunc Polydorum auri quondam cum pondere magno
Infelix Priamus furtim mandarat alendum
Threicio regi.

434. animi inritamen avari: Vergil's use of this idea is more dramatic (line 56): —

Quid non mortalia pectora cogis,
Auri sacra fames?

435. cecidit: "waned."

438. scopulo: construe with *subiectas*; "into the water which washed the foot of a cliff." Ovid, in this description, is preparing the way for the discovery of her son's dead body by Hecuba, as narrated below in lines 481 and following.

441. quantus cum viveret; see IX, 269, 270, note.

444. Homer describes (*Iliad*, I) how Achilles, enraged with Agamemnon because of Briseïs, had drawn his sword upon the king.

PAGE 193. — 448. Polyxena: Achilles had been enamoured of this beautiful daughter of Priam. While in the temple of Thymbrean Apollo, in response to a private message from Priam, relative to his daughter, Achilles was treacherously slain by Paris and Deïphobus. The sacrifice of the princess upon the tomb of her dead lover is one of the most pathetic incidents in the history of the Trojan war.

461. She is unselfish and thoughtful of others to the last: "I only wish that the knowledge of my death may be kept from my mother."

465-469. The thought is: "Do not bind me as a victim, but let me meet death as free in all my limbs as I am free and eager in soul."

470, 471. Priami vos filia, etc.: "'tis the daughter of King Priam, and not a captive maiden, who asks it."

173. The reference is to the rich ransom of Hector's dead body.

PAGE 195. — 750 and following. Polyphemus in love is one of the rôles in which he is known in classic literature. Theocritus (*Idyls*, VI and XI) and Ovid, together with many English poets, portray him in this rôle. Among the English writers are Gay (*Song of Polypheme*), Dobson (*A Tale of Polypheme*), and Buchanan (*Polypheme's Passion*). The other rôle of *Cyclope terrible* is first portrayed by Homer, in the narration of

the adventure of Ulysses with the Cyclops (*Odyssey*, IX), and afterward by Euripides, in his satyric drama *The Cyclops*, the scene and main incidents of which are the same as in Homer. Vergil (*Aeneid*, III) gives the sequel to these last mentioned events in connection with the arrival of Aeneas off the coast of Sicily, where the blinded giant is once more brought upon the stage.

771. **Telemus**: in the *Odyssey* (IX, 509 and following), when Ulysses reveals to the Cyclops who has blinded him, the latter cries:—

Now, woe is me! the ancient oracles
Concerning me have come to pass. Here dwell
A seer named Telemus Eurymides,
Great, good, and eminent in prophecy,
And prophesying he grew old among
The Cyclops. He foretold my coming fate,—
That I should lose my sight, and by the hand
And cunning of Ulysses.

It will be remembered that the present events precede those narrated by Homer.

782. In Vergil (*Aeneid*, III, 659) he still carries his huge staff:—

Trunca manu pinus regit et vestigia firmat.

PAGE 196.—784. **centum**: so huge a pipe befits so huge a piper.

- 789-797. Ovid borrows his pastoral metaphors both from Theocritus and Vergil. In the Greek poet (XI, 19-21) we find:—

O milk-white Galatea, why cast off him that loves thee? whiter than is pressed milk to look upon, more delicate than the lamb art thou, than the young calf wantoner, more sleek than the unripened grape.

And in Vergil (*Eclogues*, VII, 37, 38) Galatea is thus described:—

Nerine Galatea, thymo mihi dulcior Hyblae,
Candidior cynnis, hedera formosior alba.

798. **eadem Galatea**: "yet the same Galatea is," etc. He now proceeds to give the reverse side of her character.

808. Here follows an inventory of his wealth and of the abundant pleasures of pastoral life.

PAGE 197.—824. **pauperis est numerare pecus**: compare IV, 115, where see note.

826. **ut**: "how."

833. **parve**: "or a pair."

840. He comes next to himself, and speaks half boastfully, half apologetically. **vidi**: supply *me*.

843. **nam** explains his reference to Jove, though he himself is a *contemptor deorum* (line 761): "for you are wont to speak of some Jove or other as reigning (in heaven)."

PAGE 198. — 851, 852. "True, I have but one eye, but then it is big enough for two." This one huge eye gives the Cyclops his name. Vergil (*Aeneid*, III, 636, 637) thus describes it: —

Lumen

Ingens, quod torva solum sub fronte latebat,
Argolici clipei aut Phoebeae lampadis instar.

854. Cyclops was the son of Neptune.

859. **contemptus**: note the quantity of the final syllable.

862, 863. "And yet he may please himself, and please you too, Galatea; but oh, I wish he didn't: (but) only let me have a chance at him!"

867. **laesusque**: "and my passion (*ignis*) aroused (by my wooing) rages more fiercely (within me)."

PAGE 199. — 883. **et extremus angulus**, etc.: "and although the merest fragment (of the rock) struck Acis," etc.

886. **ut vires**, etc.: *i.e.* that Acis should become a river god. His mother was a water nymph (line 750).

893. **subito media**, etc.: "suddenly there stood forth waist-deep in the water."

894. **nova cornua**; Regius, in commenting upon this passage, observes: —

Nam fluviorum Dii cornua habere finguntur, quod boum similes esse dicuntur, et propter strepitum, et propter circumflexiones, quas *cornua* vocant. Cincta autem cornua cannis idcirco habere finguntur, quod fere in ripis fluminum harundines nascuntur.

But see also *Amores*, III, xv, 17, note.

895. **nisi quod maior**: see IX, 269, 270, note.

caerulus: the usual color ascribed to river and sea divinities.

PAGE 201. — XV. 146, 147. Compare Milton's ambitious lines (*Paradise Lost*, I): —

I thence

Invoke thy aid to my adventurous song,
That with no middle flight intends to soar
Above the Aonian mount, while it pursues
Things unattempted yet in prose or rhyme.

149. In this way the poet describes the calm heights of philosophy, with its wide and true views of life.

150-152. Ovid in this utterance imitates Lucretius (*De Rerum Natura*, II, 7-13), who comments upon the delight of the philosopher in viewing

all the turmoil and strife of life from the calm and secure heights of philosophy.

PAGE 202.—155. *materiem vatam*, etc.: “the stuff that poets manufacture, and their (fabled) sufferings of a world that never was.” Cicero (*Tusculan Disputations*, I, § 36) says that popular ignorance aided by the poets is responsible for the materialistic terrors of the world beyond the grave:—

Ignoratio finxit inferos easque formidines, quas tu contemnere non sine causa videbare; . . . quam opinionem magni errores consecuti sunt, quos auxerunt poetae.

The whole sixth *Aeneid* of Vergil, with its vivid descriptions of Hades and its material punishments for sins done on the earth, is a striking illustration of Cicero's point. Similarly, Milton has done much harm theologically by a gross materialization of the abode and sufferings of lost spirits.

158, 159. These are the two tenets at the core of the philosophy of Pythagoras with reference to the future state—the deathlessness of the soul and its transmigration from body to body. Caesar (*De Bello Gallico*, VI, 14) says that the Druids teach this same doctrine in order to remove fear of death from their warriors:—

Imprimis hoc volunt persuadere, non interire animas, sed ab aliis post mortem transire ad alios, atque hoc maxime ad virtutem excitari putant metu mortis neglecto.

160–164. Pythagoras' proof that the soul of the Trojan Euphorbus now animates his own body is that he saw and recognized as his own the shield of that hero, which Menelaüs had hung up in the temple of Juno as a trophy and votive offering.

173, 174. Do not slay an animal for food, lest in doing so you drive the soul of your own friend or relative out of its temporary resting place.

178. *vagans* is predicative with the passive verb *formatur*. “Everything is brought into being with a changing nature.”

184, 185. *nam quod fuit*, etc.: “for that which once existed is no more, and that has come to be which was not.”

PAGE 203.—188–190. The aspect of the heavens is different at different times.

189. *media*: supply *nocte*.

exit: *i.e. e mari*.

190. *luci*: construe with *prævia*.

196. *nocturnae Dianae*: *i.e.* the moon.

198. *si contrahit orbem*: “if it is on the wane.”

199-213. The similarity between the seasons of the year and the periods of the life of a man is obvious, and has been noted by writers in all periods.

201. *tener et lactens*: supply *annus*.

214. *nostra ipsorum*: it is in this way only that intensive pronouns may be used with the possessive; "our own."

PAGE 204.—223, 224. The first tottering efforts of an infant to stand upright are very pleasingly and realistically told.

228. *haec*: *i.e. senecta*.

229-231. Cicero (*De Senectute*, § 27) tells this story, and condemns the superannuated athlete for the undue estimate which he has of the mere physical.

231. *Herculeis*: supply *lacertis*.

233, 234. Helen had twice been carried away because of her great beauty, once by Theseus, and later by Paris. As she now looks at the wrinkles of age, she tearfully wonders how she could ever have been attractive

PAGE 205.—453, 454. *ne tamen exspatiemur*: "but, not to wander too far out of my course, my steeds forgetting meanwhile to speed toward the goal."

456. *nos* is to be construed as subject of *sinamus* (line 461).

456-458. The clause *quoniam . . . condi* is parenthetically explanatory.

457, 458. *in ferinas domos* = *in ferina corpora*.

462. *Thyesteis mensis*: the reference is to one of the most horrible of the legends of antiquity, in which Thyestes devours his own sons, served up to him in disguise by his brother Atreus.

468, 469. *quantum est*, etc.: "how much does such a deed as that fall short of actual murder? What is the end of such a course?"

475. Nets were spread in a convenient place, and cords were stretched with reference to these, to which bright colored feathers were attached. The deer, frightened by these, would take to flight, and thus be steered into the nets.

PAGE 207.—745. *hic*: *i.e. Aesculapius*.

746. *Marte togaque*: "in war and in peace."

748. *properata gloria*: "quickly won glory."

749. *in sidus stellamque comantem*: Suetonius (*Iulius*, 88) tells us that after the death of Caesar a comet appeared for several successive days, and that it was given out that this was the soul of Caesar deified and set in the heavens. Compare a reference in Horace (*Odes*, I, xii, 47) to this point:—

Micat inter omnes
Iulium sidus velut inter ignes
Luna minores.

Iulium sidus refers here primarily to the comet mentioned above, but is intended also to represent the Julian house in the person of Augustus. Vergil (*Eclogues*, IX, 47) speaks of the *Caesaris astrum*.

750. **quam sua progenies**: *i.e.* Augustus. The compliment to the emperor is decidedly forced, considering that he was not the "offspring" of Julius Caesar, but only his grandnephew and adopted son. But perhaps the poet means to say that the crowning act of Caesar's life was his adoption of the future emperor.
- 752-757. This is a résumé of Julius Caesar's various military triumphs.
752. **domuisse Britannos**: this is an extravagant statement, for, as Tacitus says (*Agricola*, XIII): "Julius invaded Britain with an army, but succeeded only in frightening the natives in one successful battle, and gaining a mere foothold on the shore. So that his work was merely to discover the island to posterity."
758. **genuisse virum**: a more emphatic assumption still that Augustus was the son of Julius.
- 760, 761. "Caesar must needs be made a god in order that his (adopted) son might not owe his birth to a mortal father!" Verily, they that wait on kings are forced into strange paths in search of compliments.
762. **genetrix**: *i.e.* Venus.
763. **Pontifici**: Julius Caesar held the office of Pontifex.
- coniurata arma**: "the weapons of the conspirators," Brutus and the others.
767. Vergil also derives Caesar in direct lineal descent from Venus, through Aeneas, Iulus, etc.
768. **iustis curis**: "well-founded cares." These cares are explained in the lines that follow (769-774).
769. **quam modo**, etc.: "since now the spear of Diomedes wounds me, and now the fall of ill-defended Troy o'erwhelms me," etc.
772. **sedes intrare silentium**: the visit of Aeneas to Hades is described by Vergil in the sixth *Aeneid*; and his war with Turnus, who was aided by Juno, is related in the second half of the *Aeneid*.
- PAGE 208. — 775. **timor hic**: *i.e. pro Caesare*.
781. **veterum sororum**: *i.e.* of the Fates. The gods, even Jove himself, while they might know the fates, and reveal them, could not change or thwart them.
782. **luctus futuri**: "of the imminent disaster."
- 783-798. These are the portents which, according to tradition, preceded the death of Caesar. Shakespeare (*Julius Caesar*, II, ii) puts the rehearsal of them into the mouth of Calpurnia, as she strives to dissuade her husband from going to the senate house on the fatal Ides of March: —

There is one within,
 Besides the things that we have heard and seen,
 Recounts most horrid sights seen by the watch.
 A lioness hath whelped in the streets;
 And graves have yawned and yielded up their dead;
 Fierce fiery warriors fought upon the clouds,
 In ranks and squadrons and right form of war,
 Which drizzled blood upon the Capitol:
 The noise of battle hurtled in the air,
 Horses did neigh and dying men did groan,
 And ghosts did shriek and squeal about the streets.
 O Caesar, these things are beyond all use,
 And I do fear them.

789. **caerulus** is coördinate with *sparsus* as a predicate adjective.
 792. **lacrimavit ebur** refers to the vapor that condensed upon the ivory images of the gods in the temples. Thus a cold perspiration seemed to break out upon the very gods in horror at the impending deed of blood.
 793. **auditi**: supply *esse*.
 795. **caesum caput**: supply *iecoris* ("of the liver"). The projecting lobe of the liver was called in augury *caput*. The vital organs (*fibrae* or *exta*) were inspected by the priest (*haruspex*) and every departure from the normal noted. A double or split (*caesum*) *caput iecoris* was significant of disaster to the state. *Extispicium*, or the reading of omens from the *exta* of animals, is described at length by Seneca (*Oedipus*, 291-402).
 801. **templum**, as explained in the following line, was the *curia*, or senate house.
 804. **Aeneaden**: *i.e.* Caesar. Venus strives to save him, as she had during the Trojan war saved Paris and Aeneas at critical moments, by throwing around him a cloud of invisibility. Homer thus describes the rescue of Paris from Menelaus (*Iliad*, III, 380):—

But Venus—for a goddess easily
 Can work such marvels—rescued him, and, wrapped
 In a thick shadow, bore him from the field.

The similar rescue of Aeneas from Diomedes is described in the fifth *Iliad*.

PAGE 209. — 808. **intres** (supply *ut*) is the subject of *licet*. "Thou thyself mayst enter."

sororum: *i.e.* the *Parcae* or Fates.

809-814. The archives of the Fates, like the Fates themselves, are indestructible and unchanging.

- 814, 815. It appears from this and many similar passages that Jove had knowledge of the Fates and the privilege of revealing them, but no power to change them.
- 818, 819. *I.e.* he shall be deified through your agency and that of his son (Augustus).
819. *nomini heres*: Octavianus, after his adoptive father's death, assumed his name as a part of his own.
- 820, 821. *caesi parentis*, etc.: "and as the most valiant avenger of his father's murder, he shall have us (as allies) for his wars."
- 823-830. In these lines Jove is made to foretell the military triumphs of Augustus. Much history is condensed into small space. (1) For the affair at Mutina see *Life of Oviā* (*Tristia*, IV, 10), line 6, note. Ovid flatteringly speaks of Octavius as the one under whose *imperium* the siege was raised. As a matter of fact, he was only associated in command with the two consuls. Upon the death of these, however, he was left in sole command. (2) The battle of Pharsalia was fought and won by Julius Caesar against Pompey (B.C. 48). Octavius fought no battle here. Ovid means that in the battle of Philippi (B.C. 42), in which Octavius and Antony defeated Brutus and Cassius, the same general region as Pharsalia was destined to feel the might of Octavius, and to be a second time (*iterum*) steeped in blood. (3) In 36 B.C., Octavius, in the person of his admiral, Agrippa, defeated Sextus Pompeius, the son of Pompey the Great (*magnum nomen*), in a naval battle off Naulochus in Sicily. (4) Cleopatra (*coniunx Aegyptia*) had hoped that by a union with Antony (*Romani ducis*) she might bring Rome (*nostra Capitolia*) under subjection to Egypt (*suo Canopo*). These hopes, as well as those of Antony, were crushed by Octavius in the battle of Actium (B.C. 31).
826. *taedae*: dative; construe with *fisa*.
828. *servitura*: supply *esse*.
nostra: Jove could say this with especial appropriateness, because his temple adorned the Capitol.
- 836, 837. *prolem sancta de coniuge natam*: the reference is to Tiberius, one of the two sons of Livia, the wife of Augustus, by her former husband, Tiberius Claudius Nero. The young Tiberius was adopted by his stepfather, and succeeded him in the empire.
839. *cognata sidera*: the deification of Julius Caesar had linked Augustus already to the heavens.
- PAGE 210. — 840. *hanc animam*: *i.e.* *Iulii Caesaris*.
- 841, 842. "Make (him) a star (*i.e.* set him in the heavens as a god), in order that ever it may be the *divine* Julius who looks forth upon our Capitol and forum from his lofty temple." Remains of the foundation

of the temple of the *Divus Iulius* are still to be seen in the Roman Forum.

843. *media sede senatus* = (*in*) *media curia*, the senate house, which was the scene of Caesar's assassination.

845. *eripuit*: the object is *animam*.

850. *natique*, etc.: "and (now) he (the deified Caesar), beholding the good deeds of his son, confesses that they are greater than his own."

852. *hic*: *i.e.* Augustus.

854. *invitum*: understand *Augustum*.

855-858. Other instances in which the son was greater than the father.

857. *ipsos* is a strong *eos*, referring to Caesar and Augustus.

861. The poet appeals to those national gods whose images Aeneas brought from Troy through every danger of fire and sword and shipwreck.

865. The worship of Vesta and Apollo was under the especial watchcare of Augustus. The *Aedes Vestae*, with its adjacent *Atrium Vestae*, was situated at the foot of the Palatine Hill, on which was the palace of Augustus; while the emperor built a temple to Apollo on the Palatine itself. Hence the epithet *domestice*.

869. *caput Augustum* = *Augustus*.

quem: the antecedent is *orbe*.

868-870. This prayer for the late return of Augustus to his native skies is duplicated in Horace (*Odes*, I, ii, 45-49).

PAGE 211. — 871-879. Having finished his history of the world of wonders from the remotest past down to his own time, the poet triumphantly looks forward to his own fame, which is destined to endure to the remotest future. Compare *Amores*, I, xv, 9-30 and note, and *Life*, 129, 130 and note. The prophecy of his own immortality of remembrance and mention on the lips of men, made in that poem and repeated more strongly here, is being in part fulfilled even as the present generation of students reads these words.

The student of Horace will readily recognize the thought as well as the phraseology of that poet in these concluding lines of Ovid's great poem. For purposes of comparison, the concluding poem in Horace's first published volume of *Odes* (III, xxx) should be read.

TRISTIA

PAGE 213. — I, iii, 1. *illius noctis*: Ovid has given us the approximate date of his banishment. See *Life*, lines 95, 96 and note.

4. *nunc quoque*: this would imply that the poet is looking back upon that sad night after the lapse of a considerable time.

6. *finibus extremae Ausoniae* = *finibus extremis*, etc.

7. "Neither had I time for the proper preparations, nor was my mind fit for such a task." It is no wonder that in the presence of so absolute, far-reaching, and sudden a change in his life the poet stood helpless and dazed.

parandi: H. 451, 1 (399, 1, 2); M. 226, 1; A. & G. 218, a; G. 374; B. 204, 1; L. & M. 573.

8. *longa mora*: during the long years of uneventful prosperity his heart had been lulled to a drowsy restfulness, from which he is now rudely awakened.

9, 10. "I could give no thought either to the selection of servants, of companions, or of such clothing and other equipments as an exile would need."

16. The real friends only would stand by him at such a time, and they, it seems, were few. *Unus et alter* is hardly to be taken in a literal sense, however.

17. *uxor*: this was that third wife of whose devotion he speaks in his *Life*, lines 73, 74.

flentem: supply *me*.

19. *nata*: in *Life*, 75, Ovid speaks of "my daughter" as if she were his only child. She was married before his exile, and seems to have been living in Africa at this time. Her name is not known.

22. *funeris*: the occasion could be little less than a "funeral," in view of Ovid's final farewell to his loved ones.

PAGE 214. — 23. His wife, he himself, the slaves, the whole household, were moved by a common grief.

25. "If one may compare great things with small."

26. *haec facies Troiae*, etc.: Ovid may have had the following passage from Vergil in mind (*Aeneid*, II, 486):—

At domus interior gemitu miseroque tumultu
Miscetur, penitusque cavae plangoribus aedes
Femineis ululant; ferit aurea sidera clamor.
Tum pavidæ tectis matres ingentibus errant,
Amplexæque tenent postes atque oscula figunt.

29, 30. "Looking upon her (the moon), and from her turning to the Capitol, which was hard by my dwelling — though all in vain, I said," etc.

30. This line incidentally shows that Ovid's house was near the Capitoline Hill.

frustra: it had proved of no avail to him to live beneath the shadow of the splendid temples, for their gods had not protected him from disaster.

31. **numina**: these gods were Jupiter, Juno, and Minerva. The nave of the great temple was sacred to Jupiter, the right aisle to Minerva, the left to Juno.
33. **di relinquiendi**: in Ovid's mind the presence of the gods is confined to their temples, a notion which was more or less general. Similarly, the soul of a man dying in exile goes into an equally foreign land of spirits. See *Heroides*, X, 121 and note.
34. **tempus in omne**: "once for all."
35. "Now that I am wounded it is too late to attempt defense, still," etc.
37. **caelesti viro**: the reference here as well as in *deo* (line 40) is to Augustus. If Ovid felt any resentment, he certainly does not show it. But this is natural enough, considering the spirit of the times and his own precarious condition. And besides, Ovid was no Cato.
- 37, 38. He is very anxious that his unnamed offense be understood to be an *error* or *culpa*, not a *scelus*. See *Life*, 89, 90.
- 38-40. The usual punctuation is an exclamation point after *putet*, and a comma after *auctor*. This removes the *ut sentiat* clause too far from *dicite* and connects it too closely with line 40; whereas the reverse construction is the more natural and logical. "Tell the divine man how I was overtaken by a fault, that he may not think my offense to be criminal, (but) that he, the inflicter of my punishment, may see the matter as you see it: if his godhead be but appeased, then I can bear my misery."
44. **extinctos focos**: the cold hearth with its dead fire is something more than a pathetic picture of desolation. The empty hearth was, in accordance with Roman custom, a sign of the mourning of the bereaved household.
- 43-45. These lines recall the fact that the hearth was the family altar, where the household gods, the lares and penates, were worshiped.
45. **adversos**: this is probably to be taken in its literal sense, "placed over opposite," "facing her"; but the present circumstances would also justify the derived meaning, "unpropitious."
48. **Parrhasis Arctos**: for explanation of this constellation see analysis of *Met.* II, 401-530.
50. **ultima nox** implies that some few days of grace had been given him. These must, however, have been very few. See line 7.
- 53, 54. "How often did I pretend that I had fixed upon a certain hour which would be a lucky one (*apta*) for starting out upon my journey."
55. **ter limen tetigi**: it was unlucky to stumble on the threshold as one started on a journey, and to regain the luck one had to start over again. Line 56 implies that the poet stumbled on purpose thus to gain delay, "his heavy foot humoring his reluctant mind." For

other references to this superstition see *Met.* X, 452, where it is connected with the ill-omened hooting of the owl:—

Ter pedis offensi signo est revocata, ter omen
Funereus bubo letali carmine fecit.

Aeneas (*Aen.* II, 242) says that they might have known that the wooden horse was ill-omened, for

Quater ipso in limine portae
Substitit.

sum revocatus is to be taken in the middle sense — “I recalled myself,” “I went back.”

PAGE 215.—57. **vale** is to be construed as a separate word in the ablative absolute construction with *dicto*.

59. **me ipse fefelli**: “I lost control of my feelings.”

61. **quo**: “whither,” used here as equivalent to *ad quam*.

61, 62. This is the same thought, with the names of the places given, that was expressed more indefinitely in line 52.

66. **Thesea fide**: not that described in *Heroides*, X! The reference is to the devoted and famous friendship between Theseus and Pirithoüs. Allusion is made to this in *Met.* XII, 227–229:—

“Quae te vecordia,” Theseus
“Euryte, pulsat,” ait, “qui me vivente lacessas
Pirithoüm, violesque duos ignarus in uno?”

68. “Every hour which is granted to me now is pure gain.”

69. **mora**: understand *est*.

imperfecta: “unsaid.”

70. “Embracing each one of those nearest (*i.e.* dearest) to my heart.”

72. **gravis**: it was indeed a “heavy,” “momentous” star to him, for it was the signal for his departure.

73. **membra**: the word is well chosen, for it may refer at the same time to the “members” of his family and the “members” of his body.

75, 76. A striking simile. Mettius, an Alban general, was, for an act of treachery against the Romans, condemned to be torn asunder by being attached to two four-horse chariots driven in opposite directions. Livy tells the story of the treachery of Mettius in Book I, 28.

83, 84. “For me also the way is open, me also the farthest land receives: I shall be but a small additional encumbrance for the exile’s bark.”

86. **pietas haec**: “this love of mine shall be my Caesar (driving me into exile).”

PAGE 216.—88. **dedit manus**: a military phrase; “she surrendered,” “gave up.”

89. "I set forth, or rather my departure (*illud* = *egressus*) was a funeral (*ferri* = *efferrī*), without a corpse." This may be better expressed in periphrase: "I set forth, or rather was all but borne forth with funeral rites after the manner of a corpse, except that I was not actually dead (*sine funere*)." He has before likened the occasion to a funeral (lines 21, 22, 43-46); and now his sad exit from the house forcibly reminds him of such a scene. After leaving Rome, Ovid proceeded to Brundisium, and thence to the place of his exile. At Brundisium he had a farewell interview with his friend Fabius Maximus, to whom he committed the care of his wife.

95. *se modo*: understand *désertam*.

97. *natae*: this was the daughter of Ovid's wife by a former husband. She was at this time married to Publius Suillius Rufus, a man seemingly of some influence in Rome.

100. *respectu mei*: "out of regard for me."

101. *absentem*: understand *me*, and construe with *sublevet*.

quoniam sic fata tulerunt: "since fate has ordained it so (*i.e.* that I should be *absens*)." This use of *ferre* recalls Vergil (*Aen.* II, 34): *Troiae sic fata ferebant*, "the fate of Troy was tending that way."

102. It is perhaps natural that in his isolation and distress the poet should think only of his own suffering, and desire that his wife should survive her troubles largely that she may be of help to him. Cicero's letters from exile were not much more manly.

III, iii, 2. *alterius digitis*: the letter was evidently dictated. His wife would know this by the handwriting.

eram: the epistolary imperfect, written from the time standpoint of the receipt of the letter.

7. *aquis istis*: see *Epist. Ex Ponto*, I, ii, 89 and note.

8. *nescio quo modo*: "somehow."

10. *Apollinea arte*: *i.e.* the medical art. Aesculapius, the god of healing, was the son of Apollo. See analysis of *Met.* 622-744.

PAGE 217.—16. *plus parte*: "more than a part," *i.e.* "all."

19, 20. "Nay, they say that I even spoke strange things in such a manner that your name was on my raving tongue;" *i.e.* "they say that even when I was delirious your name," etc.

21-24. *si deficiam* and *restituenda (erit)* form the primary condition of which *resurgam* and *erit* are the conclusion. A secondary condition is couched in the hortatory *nuntiet*. *Erit* in line 24 shows that *deficiam* and *resurgam* are also future ind. "If I shall be in a dying condition, and my tongue cleaving to the roof of my mouth shall need the

infusion of wine to restore its life, let but some one announce that my wife has arrived and I shall arise," etc.

28. "That your time without me does not pass otherwise than sadly."

31. **quantum erat**: *quantum* = *quantulum*, "how small a thing it was (or, would have been)."

35. It would have been well for him had he died while still untouched by misfortune; but, as it is, it seems to have been ordained that he should be spared, only to die in exile.

hanc lucem: understand *vitae*.

39. **corpora**: it has been before observed that Ovid occasionally uses the plural for the singular.

40-46. He describes with the vividness of personal expectation the pathetic loneliness of dying forsaken in a strange land. All the usual comforting accompaniments of death will be absent in his case. Long ago he had put a similar complaint in the mouth of Ariadne. See *Heroides*, X, 119-122.

41, 42. "Nor shall my wife's tears fall upon my face, and thus add some slight respite to my dying hour." The reference is probably to the custom of the nearest relative placing the lips upon the lips of the dying man, and so restraining the flight of the spirit, which was connected with the parting breath. See *Ars Amatoria*, III, 745 and note.

43. **mandata**: *i.e.* "dying requests."

PAGE 218. — 45, 46. **sine honore, indeploratum**: compare Scott's famous line — "unwept, unhonored, and unsung" (*Lay of the Last Minstrel*, VI, 1). Horace, describing the immortality which poetry confers, would say in effect: "unwept, unhonored, *because* unsung."

47. **audieris**: *i.e.* the news of my death.

52. **lux mea**: an expression of affection, = *lux meae vitae*.

53, 54. His real existence long since ceased and received its proper mourning on the night on which he departed from his home. The end of this seeming existence, this death in life, should excite no especial grief.

57. **extenua**, etc.: "lighten your troubles by bearing them with a brave heart."

58. **ad quae**: understand *ferenda*.

non rude: "experienced."

62. **et Samii**, etc.: "and if the words of the old Samian philosopher are true," *i.e.* that the soul survives the body. The doctrines of Pythagoras are explained at large in *Met.* XV. See also *Fasti*, III, 153 note.

63, 64. Again Ovid expresses that curious belief that the soul of a man dying in a strange land goes out among strange and presumably hostile spirits. See *Heroides*, X, 121 and note, and *Ex Ponto*, I, ii, 113. So

Tiphys, dying in a foreign land, was said to dwell among the unknown shades: —

Procul a paternis
Occidens regnis tumuloque vili
Tectus ignotas iacet inter umbras.

— Seneca, *Medea*, 619.

65. **facito**: understand *ut*, “have my bones brought back.”
66. This intense desire to have one’s bones rest in native soil is natural. Compare the dying command of Jacob to his sons in Egypt that they should bury him with his fathers in the land of Canaan (*Genesis*, 49: 29).
- 67, 68. The reference is to Antigone, the Theban princess, who, against the command of Creon, the king, administered burial rites to her dead brother, Polynices. This incident forms the opening scene of Sophocles’ *Antigone*.
69. **ea**: *i.e.* *ossa*.
70. The roads leading from Rome were lined with tombs. Extensive remains of these are still to be seen along the Latin and Appian Ways. The poet fondly pictures his tomb in this stately company. He was doomed to disappointment in this.
71. **oculo properante**: compare the common phrase, “he who runs may read.”
72. “Carve upon my marble tomb (this) inscription in large characters.” **tituli limits notis**.
73. Ovid chooses, even in his epitaph, to be remembered as a writer of amatory verse. He characterizes himself in the same way in *Life*, I, where see note.
74. **ingenio meo**: these words, and *quamvis nocuere*, in line 79, refer to the reason which Augustus assigned for the banishment of Ovid, namely, that the poet’s verse was perniciously immoral.
75. He has been the lover’s especial benefactor; to this class he most appealed. See *Amores*, I, xv, 38.
- 75, 76. “But all ye lovers, find it not irksome to say as ye pass by, ‘Softly may the bones of Naso rest.’”
- PAGE 219.—77–80. But after all, his books are his greatest monument. See the concluding lines of the *Metamorphoses* (XV, 871–879).
81. **extincto**: “to me when I am dead.”
- feralia munera**: see *Fasti*, ii, 33, 34 and note.
- 85, 86. We recall that he has been dictating throughout this letter. See line 2.
88. **vale** is used in these two lines in two different senses. With *dictum* it means “farewell”; with *quod* (of which it is the antecedent) it means simply “welfare.”

- V, ix, 1, 2. See the introduction to the *Tristia*, the last paragraph but one.
- 5, 6. **tota in urbe**, etc.: in the days of his prosperity his proud boast was that his works were universally popular; and, instinctively, he assumes that he still has the popular ear. This assumption is sadly modified on second thought: "if indeed I still am read at all in the city I have lost."
- 7-9. The real condition, of which lines 7 and 9 form a part of the conclusion, is *si sineres*, etc., of line 1. Line 8, like line 6, is parenthetically spoken. "The present age, and future ages, too, should know your kindness (if only my works endure to future ages)," etc.
11. **primum** throws its force rhetorically with *Caesaris*: "'tis *Caesar's* boon first," etc.
12. **magnos deos**: supply by implication *quorum magna pars Caesar est*.
14. "And you make it possible for me to enjoy the boon which he has given me." The gracious boon of breathing in this barbarous land of exile!
- 15-19. A striking metaphor. Ovid represents most of his friends as viewing, or seeming to view, the wreck of his fortunes with distress, but confining their demonstrations of sympathy to wringing their hands helplessly from a safe place on the shore; while this one friend, at some risk to himself, rescues him from utter destruction.
- PAGE 220.—22. "I could invoke no greater blessing upon you than that," *i.e.* that his friend should share with *Caesar* the friendship of the gods.
25. **nunc quoque**: "even as it is."
- 27, 28. Ovid represents himself under the figure of a dog scarcely restrained from slipping his leash and starting in loud pursuit of the deer. We may well imagine this would-be-nameless friend as sharing the fear of the deer lest this very thing should happen!
- 29, 30. Compare the spirited horses of the Sun, eager to be off on their course, *Met.* II, 153-155.
32. **per titulum ire**: a favorite expression with Ovid. Compare *Fast.* I, 15, and II, 16.
35. **meminisse** echoes *memoris* of line 33. "I should not obey you (and withhold your name) if you were not sure (without that proof) that I am grateful."
38. **spiritus iste**: Ovid uses the second (*iste*) instead of the first personal demonstrative (*hic*), because in his devotion to his friend he feels that all he has — his very life — belongs to that friend.

EPISTULAE EX PONTO

- PAGE 221.—I, ii, 1. **Maxime**: when there seemed no longer to be danger to his friends in addressing them by name, Ovid's letters, for the most part, contain the names of those to whom they were written. A score

or more of these names appear, many of them the literary friends of Ovid. Among these was his chief friend and patron, Fabius Maximus, to whom the present letter is addressed. He was a poet and advocate, and a confidential friend and adviser of Augustus. In *Epist.* IV, xvi, his last letter, Ovid speaks of him as

Pieridum lumen, praesidiumque fori.

Marcia, the wife of Maximus, mentioned in line 140 of the present letter, and again in *Fast.* VI, 802, was a relative of Ovid's third wife, who also bore the same name. Marcia was a cousin of Augustus, her mother being a sister of his mother. It is to the friendship of these two ladies, Marcia and her mother, for his wife, that Ovid appeals in the latter part of this letter. He had especially intrusted his wife to the care of Maximus, moreover, on leaving Italy.

3. **trecenti** is frequently used of an indefinitely large number. It has been computed "that from the time of the first Fabius who is mentioned as consul, to the reign of Tiberius, 48 consulships, 7 dictatorships, 8 censorships, and 7 augurships, were filled by members of the Fabian house." Ovid extravagantly represents this noble family as existing for and culminating in the birth of his friend.

16. **tamquam** = *tamquam si*: "just as if."

17-24. A graphic picture of the methods of warfare employed by his semi-barbarous neighbors.

17. **qui**: the antecedent is *hostibus* (line 15).

21. **simul** = *simul ac*: "when," "as soon as."

22. **semper inresoluta** = *numquam resoluta*: i.e. the bows are never unstrung.

23, 24. One is reminded of early Indian warfare, where the savages rapidly wheeled about a village and rained their arrows into the dwellings.

26. "And that one weary winter follows another without interruption."

27. **cum sagittis**: by Ovid's description above we are made vividly to realize that no small element in his distress was the constant fear and expectation of a poisoned arrow whizzing into his chamber.

28. **quarta hiems**: we learn from *Life*, 95, 96, that the poet was banished in about 8 A.D. This present line would therefore date the beginning of the *Epistulae ex Ponto* as about 12 A.D.

31, 32. Niobe, although she suffered much, at least found a quick and lasting release from her grief.

31. **Nioben**: H. 421 (381); M. 200; A. 240, d; G. 343, 1; B. 183; L. & M. 512.

32. **saxea facta**: this is described in *Met.* VI, 303-312.

33, 34. **vos quoque**, etc.: i.e. Phaëthon's mother and sisters. See analysis of *Met.* II, 329 and following.

35, 36. No such good fortune is in store for him.

PAGE 222. — 37. The petrifying powers of the Medusa head are described in *Met.* V, 177 and following.

41. *Tityi iecur*: see *Met.* IV, 457, and X, 43.

43. *medicina . . . somnus*: Ovid's conception of sleep as "man's universal balm for care" is recalled by such passages as the following: —

Sleep that knits up the ravelled sleeve of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast. — Shakespeare, *Macbeth*.

Tired Nature's sweet restorer, balmy sleep!
— Young, *Night Thoughts*.

O magic sleep! O comfortable bird,
That broodest o'er the troubled sea of the mind
Till it is hushed and smooth!
— Keats, *Endymion*.

65, 66. He does not hope for a recall to Rome, but only (*male*) for a mitigation of his exile to some place less severe.

carere: take either as unmodified or understand *Romā*.

PAGE 223. — 71. *est mala*: understand *causa*.

72. "Only do speak favorably in behalf of my wretched exile."

80. *Oresteae deae*: *i.e.* Diana, whose image Orestes carried away from the Tauric Chersonese to Greece. According to tradition, the image was carried to Aricia in Latium. See *Met.* XV, 487: —

Nam coniunx (*i.e.* Egeria) urbe relicta
Vallis Aricinae densis latet abdita silvis,
Sacraque Oresteae gemitu questuque Dianae
Impedit.

81, 82. "And the other nations which, when the Hister is frozen over, pass swiftly on horseback over the icy surface of the stream." Understand *quid faciant* from above.

83. *hominum*: *i.e.* of the men in this region. This is of itself a proof of the utter remoteness and barbarity of the place.

85–88. The chief objects of their thought and care. "Their bows and quivers of arrows fill their thoughts; they are exceedingly (*quam*) pleased also with horses able to endure long journeys, and the fact that they have learned by experience to bear prolonged thirst and hunger, and that the pursuing foe will have no water."

89. *istam* has no second personal force here, but retains its contemptuous or disparaging idea. Understand *humum* from the next line — "to such a place as this." *Istis* is similarly used in *Trist.* III, iii, 7.

94. "There is no need of any Getae to produce my death." *I.e.* had he wanted to slay me he could have done so by the merest word.

97. *nil fecit*: what little spirit of self-defense Ovid has been able to show in the last few lines quickly oozes away, and he becomes more abject than before.

facere: understand *cum* as subject.

98. "I can almost say that his wrath is even less than I deserve."

100. *ferat*: understand *ut*.

PAGE 224. — 105. Here, as in line 66, Ovid uses *male* in the unusual sense of "merely" or "only."

tutius: in *Trist.* V, ii, 73-78, Ovid suggests that Sicily, with its traditional terrors, would be a suitable place for his exile, and concludes:—

Quod petimus poena est; neque enim miser esse recuso,
Sed precor ut possim tutius esse miser.

105-114. These lines reveal the only hopes that Ovid is still able to cherish.

107, 108. "And that the life which the mighty gods (he probably means only Augustus) have granted me, a dirty Getan with his drawn sword take not away."

110. *a humo*: see *Met.* XI, 130 and note.

111, 112. "And that the hoof of no Bistonian horse tread upon my ashes, unburied as, forsooth, befits an exile."

113, 114. See *Trist.* III, iii, 63 and note.

120. *aequandi* is used in adjectival sense with *viri*, "the man equal to (or comparable with) the gods."

121. *crudus Atreus*: the most "bloody" act of this king was to slay the two sons of his brother Thyestes, and serve them up as a banquet to their father.

122. *quique*, etc.: *i.e.* Diomedes, a king of Thrace. See *Met.* IX, 194, 195 and note.

123-128. This may be taken in the main as a moderate and fair estimate of Augustus.

126. See *Fast.* I, 282 and note.

130. *fuga nostra*: "my place of exile."

131-138. The poet now makes his appeal on the ground of his old intimacy with Maximus. See also note on *Trist.* I, iii, 89.

PAGE 225. — 138. Ovid's third wife, the one living at the time of his exile, was, as has been said before, a relative of the wife of Maximus.

140, 141. The poet pleads that his wife is an old and esteemed friend of Marcia, the wife of Maximus, and also a favorite of the maternal aunt of Augustus, who was Marcia's mother.

143. *istis*: *i.e.* such as Marcia and her mother.

143, 144. "Claudia herself, though better than her reputation, with such backers, would have needed no heavenly aid." Ovid in *Fast.* IV, 291-348, describes the circumstances to which he here refers. When the Romans, in response to an oracle, were bringing the image of Cybele to Rome, the vessel grounded at the mouth of the Tiber. Soothsayers announced that only a chaste woman could move it. At this juncture, Claudia Quinta, the daughter of P. Claudius Pulcher (cos. B.C. 249), whose chastity had been called in question, stepped forward, and, calling upon Cybele to vindicate her innocence, took hold of the rope; whereupon the vessel immediately followed her. Livy (XXIX, 14) tells the same story with important modifications.

147, 148. This for the double reason that she was of the Fabian family and that she had been especially intrusted to Maximus on Ovid's departure from Italy.

151, 152. "And she begs you with tears to prevail upon Caesar by your prayers that her husband's tomb be nearer (to her)."

Even this prayer was never granted, and the poet's ashes were buried in his remote land of exile, where the Getae, who had come to hold their unwilling guest in high esteem, erected a monument to his memory.

VOCABULARY

[Where the simple words have passed unchanged into the compounds, the elements in composition are indicated by use of the hyphen. Obsolete or theoretical forms involved in derivation are marked with a *.]

A

ā, ab, abs, prep. w. abl. 1. Of place, *from, away from*; 2. of position, *on the side of, on, at*; 3. of time, *from, since, after*; 4. of origin, separation, and agency, *from, by*.

ā or āh, interj. of distress, *ah! alas!*

Abantēus, adj., pertaining to *Abas*.

Abās,antis, m., the twelfth king of *Argos*.

ab-dō, ere, didī, ditus, to put away; withdraw, hide; poet., *ferrum abdere*, to plunge the sword.

ab-dūcō, ere, dūxī, ductus, to lead away; draw back, withdraw.

ab-eō, ire, ivi (ii), itus, to go away, go forth, depart.

abigō, ere, ēgī, āctus, [ab + agō], to drive away, dispeke

ab-luō, ere, i, ūtus, to wash away, cleanse, purify.

aboleō, ēre, ēvī, itus, [ab + root OL, to destroy], to efface, abolish, destroy.

ab-rumpō, ere, rūpī, ruptus, to break or tear off, rend asunder, break, violate.

abs-cēdō, ere, cessī, cessus, to go off, depart; get beyond the reach of.

ab-scindō, ere, scidī, scissus, to tear off, tear, rend.

abs-condō, ere, dī (didī), ditus, to put out of sight, conceal.

absēns, entis, [part. of absūm], adj., absent.

abs-trahō, ere, trāxī, trāctus, to drag away, draw off.

ab-sum, esse, āfuī, —, to be away from, be absent, at a distance; be free from, be wanting.

ab-sūmō, ere, psi, ptus, to take away; consume; destroy.

abundē, [abundus, copious], adv., in profusion, plentifully.

ac, conj., see *atque*.

accēdō, ere, cessī, cessurus, [ad + cēdō], to approach, come near; befall; be added; resemble.

accendō, ere, i, cēnsus, [ad + *candō, to cause to shine or glow], to kindle, set on fire; heat, inflame, incite.

acceptus, a, um, [part. accipiō], adj., welcome, pleasing.

accessus, ūs, [accēdō], m., a going near, an approach.

accingō, ere, cinxī, cinctus, [ad + cingō], to gird on; in pass. with a middle sense, gird one's self with; make ready for (by girding up the garments).

accipiō, ere, cēpī, ceptus, [ad + capiō], to take, receive, accept; take into one's mind, learn; hear, perceive.

accipiter, tris, m., a bird of prey, hawk.

Accius (or Attius), ii, m., a Roman writer of tragedy and comedy of the ante-classical period.

acclivis, e, adj., uphill, steep, sloping.

acclivus, a, um, adj., see *acclivis*.

accommodō, āre, āvī, ātus, [ad + commodō, to adjust], to fit, adjust, fit on.

accumbō, ere, cubuī, cubitus, [ad + cubō], *to lie down; recline at meals.*

accūsō, āre, āvī, ātus, [ad + causa], *to reproach, blame, accuse.*

ācer, ācris, ācre, adj., sharp; of mental emotions and character, *eager, fierce, spirited, keen.*

acervus, ī, m., *a heap, mass.*

Achāis, idis, adj. used as subs., *f., Achaea, Greece.*

Achelōus, ī (acc. -on), m., *a river of Greece emptying into the Ionian Sea; also the river god.*

Achillēs, is (also eī or ī), m., *son of Peleus and Thetis, and one of the most valiant of the Greek heroes at Troy.*

Achillēus, a, um, adj., *belonging or pertaining to Achilles.*

Achivus, a, um, adj., *Grecian; subs., Achivī, ōrum, the Greeks.*

aciēs, ēī, f., *a sharp edge or point of a weapon; the glance of the eye, the sight; a line of men in battle array.*

Ācis, idis, m., *a river god, son of Faunus, beloved by Galatea.*

aconitum, ī, n., *wolf's-bane, a poisonous plant.*

Aconteus, ī, m., *one of the comrades of Perseus.*

acta, ae, f., *the seashore, beach.*

Actoridēs, ae, m., *grandson of Actor, i.e. Patroclus.*

actum, ī, [part. of agō], n., *a deed, transaction.*

acūmen, inis, [acuō], n., *a point, projection.*

acuō, ere, ī, ūtus, *to sharpen, whet.*

acūtus, a, um, [part. acuō], adj., *sharp, pointed.*

ad, prep. w. acc., with verbs of motion, *to, toward*; of position, *at, upon, in vicinity of*; of time or occasion, *for*; with verba, *at, in reply to.*

adamantēus, a, um, [adamās], adj., *of adamant, adamantine.*

adamās, antis, m., *adamant.*

adapertus, a, um, [part. adaperiō, to open], adj., *open.*

ad-dicō, ere, dixī, dictus, *to speak to, assent to; yield, give up, resign.*

ad-dō, ere, didī, ditus, *to give or join to, add, give in addition.*

adductus, a, um, [part. addūcō, to draw to], adj., *drawn to; tightened, strained, contracted, drawn.*

ad-edō, ere, ēdī, ēsus, *to eat away, consume.*

ad-eō, ire, ivī, (iī), itus, *to go to, approach; encounter.*

adeō, [ad+eō], adv., *so far, so long, so; even, indeed, to emphasize some adj. or adv.*

adfectō, āre, āvī, ātus, [freq. of adficiō], *to strive after, aim at, pursue; seize, grasp.*

adfectus, a, um, [part. adficiō], adj., *affected, weakened, discouraged.*

adfectus, ūs, [adficiō], m., *a state, disposition, feeling.*

ad-ferō, adferre, attulī, adlātum, *to bear or carry to a place; bring to.*

adfiō, ere, fēcī, fectus, [ad + faciō], *to treat, use; to attack, afflict, oppress.*

ad-firmō, āre, āvī, ātus, *to affirm, assert positively, be sure.*

ad-flō, āre, āvī, ātus, *to blow or breathe something upon some one; breathe upon some one with something.*

ad-for, fārī, fātus, *to speak to, address, accost.*

ad-haereō, ēre, —, —, *to cleave or stick to.*

ad-hūc, adv., *to this place, hither; until this time, as yet; still; even now.*

adiciō, ere, iēcī, iectus, [ad + iaciō], *to throw to, bring to; add. add to, increase, apply.*

adigō, ere, ēgī, āctus, [ad + agō], *to drive or bring to; of weapons, to drive, plunge, thrust.*

adimō, ere, emī, emptus, [ad + emō, to buy], *to take away, remove.*

- adiutrix**, *icis*, [adiuvō], *f.*, *an assistant.*
- adiuvō**, *āre*, *iūvi*, *iūtus*, *to aid, help, assist.*
- ad-levō**, *āre*, *āvi*, *ātus*, *to lift up, raise.*
- ad-ligō**, *āre*, *āvi*, *ātus*, *to bind to; bind, fasten.*
- ad-loquor**, *i*, *locūtus*, *to speak to, address.*
- ad-mīror**, *ārī*, *ātus*, *to admire, wonder at; gaze at with wonder or admiration.*
- ad-mittō**, *ere*, *misi*, *missus*, *to send to, let in, admit; of crime, to commit; admissō passū*, *with quickened pace.*
- ad-moneō**, *ēre*, *ui*, *itus*, *to admonish, warn.*
- admonitus**, (*ūs*), [admonēō], *m.*, *used only in the abl., a reminding; warning, reproof.*
- ad-moveō**, *ēre*, *mōvi*, *mōtus*, *to move or bring to; to place near; to apply.*
- ad-nītor**, *i*, *nīsus* (*nīxus*), *to press or lean upon or against.*
- ad-nuō**, *ere*, *i*, (*nūtus*), *to nod to, assent by a nod.*
- adoleō**, *ēre*, *ui*, —, [ad + root *ol*, *to destroy*], *to burn on the altar; to destroy by fire, burn up.*
- ad-operiō**, *ire*, *ui*, *tus*, *to cover, wrap, bury.*
- ad-optō**, *āre*, *āvi*, *ātus*, *to select, choose, adopt.*
- ad-ōrō**, *āre*, *āvi*, *ātus*, *to adore, beseech, supplicate.*
- ad-rideō**, *ēre*, *risi*, *rīsus*, *to laugh, smile upon.*
- adripiō**, *ere*, *ui*, *reptus*, [ad + *rapiō*], *to seize, take possession of.*
- adsēnsus**, *ūs*, [adsentiō], *m.*, *assent, approval, voice of assent.*
- ad-sentiō**, *ire*, *sēnsi*, *sēnsus*, *to assent, agree to.*
- ad-serō**, *ere*, *ui*, *tus*, *to claim, lay claim to.*
- adsiduus**, *a*, *um*, [adsideō, *to sit by or near*], *adj.*, *unremitting, incessant, constant.*
- ad-sonō**, *āre*, —, —, *to resound, respond.*
- ad-suēscō**, *ere*, *suēvi*, *suētus*, *intrans.*, *to become accustomed; trans.*, *accustom one's self to something, make anything familiar to one.*
- adsuētus**, *a*, *um*, [part. *adsuēscō*], *adj.*, *accustomed to.*
- ad-sum**, *esse*, *fui*, *to be present, at hand; appear, come forward; aid, assist.*
- ad-sūmō**, *ere*, *psī*, *ptus*, *to take to oneself, receive, obtain.*
- adulter**, *erī*, *m.*, *an adulterer, paramour.*
- adulterium**, *ii*, *n.*, *adultery.*
- aduncus**, *a*, *um*, *adj.*, *bent, hooked.*
- ad-ūrō**, *ere*, *ussī*, *ūstus*, *to scorch, burn, singe.*
- ad-vehō**, *ere*, *vexī*, *vectus*, *to carry, bring, or conduct to a place; pass.*, *be carried in a vehicle of any kind, ride, sail.*
- advena**, *ae*, [adveniō], *m.* and *f.*, *a stranger, an adventurer.*
- ad-veniō**, *ire*, *vēni*, *ventus*, *to come to, arrive at, arrive, reach.*
- adventus**, *ūs*, [adveniō], *m.*, *an approach, arrival.*
- adversus**, *a*, *um*, [part. *advertō*], *adj.*, *turned toward or against, opposite, in front; unfavorable, adverse, opposing.*
- ad-vertō**, *ere*, *i*, *versus*, *to turn to or toward.*
- ad-vocō**, *āre*, *āvi*, *ātus*, *to call in, invite, summon.*
- ad-volō**, *āre*, *āvi*, *ātus*, *to fly to, hasten to.*
- Aeacidēs**, *ae*, *m.*, *a descendant of Aeacus.*
- Aeacus**, *i*, *m.*, *the fabled son of Jupiter and Europa, father of Peleus and Telamon, grandfather of Achilles and Ajax.*
- Aeās**, *antis*, *m.*, *a river of Epirus.*
- aedēs** or **aedis**, *is*, *f.*, (*sing.*), *a dwelling of the gods, a temple; (pl.)*, *a human dwelling, house, home.*
- Aeētēs** or **Aeēta**, *ae*, *m.*, *fabled king of Colchis, son of Sol and*

- Persa*, daughter of Oceanus; father of Medea.
- Æstias*, iadis, f., the daughter of Aetes, i.e. Medea.
- Aegæōn*, ōnīs, m., a sea god, son of Pontus and Terra.
- aeger*, *aegra*, *aegrum*, adj., ill, sick, feeble, wounded, weary; sad, anxious, sick at heart, desponding, dejected, troubled.
- Aegeus*, ei, m., son of Pandion, king of Athens, father of Theseus.
- Aegyptius*, a, um, adj., Egyptian.
- aemulus*, a, um, adj. (in a good sense), emulous, rivaling; (in a bad sense), envious, jealous.
- Aeneadēs*, æ, m., a descendant of Aeneas.
- Aenēās*, æ, m., Aeneas, son of Venus and Anchises.
- Aenēius*, a, um, adj., belonging to Aeneas.
- æneūs*, a, um, [aes], adj., of copper or bronze, brazen.
- ænus*, a, um, [aes], adj., brazen, bronze, copper; subs., *ænum*, i, n., a brazen or copper vessel.
- Æolidēs*, æ, m., a descendant of Æolus.
- Æolius*, a, um, adj., pertaining to Æolus or Æolia, Æolian.
- Æolus*, i, m., the god of the winds.
- aequālis*, e, [aequus], adj., equal, like, similar; subs. pl., *aequālēs*, equals, companions.
- aequō*, āre, āvī, ātus, [aequus], to make even, smooth, or level; make equal; come up to, keep even with; match.
- aequor*, oris, [aequus], n., an even or level surface, the surface of the sea, the sea; in pl., more frequently, waves.
- aequoreus*, a, um, [aequor], adj., of the sea, marine; w. *Britannī*, island-dwelling.
- aequus*, a, um, adj., even, level; equal, fair, impartial, righteous; propitious, favorable; equal, matched, requited.
- āēr*, āeris, m., the air, atmosphere.
- aeripēs*, pedis, [aes + pēs], adj., bronze or brazen footed.
- ærius*, a, um, [āēr], adj., airy, aerial; high in air, lofty, towering.
- aes*, aeris, n., copper or bronze; anything—shield, spear, trumpet—made of copper or bronze.
- Aesacos*, i, m., a son of Priam.
- aesculeus*, a, um, [aesculus. oak], adj., of the oak.
- Aesōn*, onis, m., a Thessalian prince, the father of Jason.
- Aesonidēs*, æ, m., a son or descendant of Aeson, i.e. Jason.
- Aesonius*, a, um, adj., belonging to or related to Aeson.
- aestās*, ātis, f., the summer.
- aestivus*, a, um, [aestās], adj., of summer, summer like.
- aestuō*, āre, āvī, ātus, [aestus], to boil, seethe, surge.
- aestus*, ūs, m., an undulating, boiling, billowy motion; glowing heat, heat; billows of water, flood, raging, boiling waves; in general, waves or tide, the heaving sea; agitation of mind, tide or heat of passion.
- aetās*, ātis, [for older *aevitās*, from *aevum*], f., the period of life, time of life, life, age, old age; a period of time, a time, an age.
- aeternus*, a, um, [aevum], adj., eternal, everlasting.
- aethēr*, eris, m., the upper air, the ether; heaven, the vault of heaven; heaven, the upper world.
- aetherius*, a, um, [aethēr], adj., ethereal, airy, heavenly, celestial.
- Aethiops*, opis, m., an Ethiopian.
- Aethōn*, onis, [Gr. αἰθων, burning], the name of one of the horses of Phoebeus.
- Aethra*, æ, f., daughter of Pittheus and mother of Theseus.
- Aetna*, æ, or *Aetnē*, ēs, f., the famous volcano in the northeast of Sicily.
- aevum*, i, n, eternity; time in general, age, time of life, youth, old age.
- Agamemnōn*, onis, m., the leader of the Greek forces against Troy.

Agēnōr, oris, [Ἀγηνῶρ], a son of *Belus*, king of *Phoenicia*, father of *Cadmus* and *Europa*.

Agēnoridēs, ae, m., a son or descendant of *Agenor*.

ager, agri, m., territory, land; a field.

aggredior, ī, gressus, [ad + gradior], to go to, approach; accost; attack.

agitābilis, e, [agitō], adj., easily moved, light.

agitō, āre, āvī, ātus, to put in motion, impel, drive, pursue; harass, unsettle, toss, drive about; agitate, keep in motion, move upon.

āgmen, inis, [agō], n., something put in motion, a train, a collected body in motion, used of anything, but especially of men or animals, a line, troop, band.

āgna, ae, f., a ewe lamb.

āgnōscō, ere, nōvī, nitus, [ad + (g)nōscō], to recognize that which one has seen or known before.

agō, ere, ēgī, āctus, to put in motion, drive, lead, impel, compel; sail or steer a ship; cause, perform, do, accomplish; spend, pass; age, w. imperative, come! up!

agrestis, e, [ager], adj., pertaining to the country, rustic, rural.

agricola, ae, [ager + colō], m., one who tills the soil, a farmer, countryman, peasant.

āh, interj., ah!

Āiāx, ācis, m., *Ajax*, the son of *Telamon*, king of *Salamis*, renowned for his strength and valor; *Ajax*, the son of *Oileus*, king of the *Locrians*.

āiō, defect. vb., to say yes; in general, affirm, say.

āla, ae, f., a wing of a bird; a wing, as of a god.

Alastōr, oris, [Ἀλάστωρ], m., one of the companions of *Sarpedon*, killed by *Ulysses* before *Troy*.

Albānus, a, um, [Alba], adj., pertaining to *Alba*, *Alban*.

albeō, ēre, [albus], to be white, whiten.

albidus, a, um, [albus], adj., whitish, white.

albus, a, um, adj., white.

Alcander, dri, m., a *Trojan*, slain by *Ulysses*.

Alcidēs, ae, m., a descendant of *Alceus*, the father of *Amphitryo*; *Hercules*, his reputed grandson.

Alcmēna, ae, f., the daughter of *Electryon*, wife of *Amphitryo*, and mother of *Hercules* by *Jupiter*.

āles, ālitis, [āla], adj., winged; subs., m. or f., a bird.

aliēnus, a, um, [alius], adj., pertaining to another, another's, foreign.

alimentum, ī, [alō], n., nourishment, food.

ālpēs, edis, [āla + pēs], adj., wing-footed.

aliquī, qua, quod, [ali- + quī], indef. pron. adj., some, any.

aliquis, qua, quid, indef. pron., some one, any one.

aliter, [alis, old for alius], adv., otherwise, in another manner.

alius, a, ud, adj., another, other; in pl., the others, others; repeated, one ... another; in pl., some ... others.

almus, a, um, [alō], adj., nourishing, life-giving, cherishing; kindly, propitious, gracious, genial.

alnus, ī, f., the alder.

alō, ere, uī, alitus or altus, to feed, nourish, sustain, maintain, cherish, strengthen, encourage.

Alpēs, ium, f. pl., the Alps.

Alphēias, adis, f., the water nymph *Arethusa*, whose waters unite with the river *Alpheus*.

Alphēnōr, oris, m., a son of *Niobe*.
Alphēus, ī, m., the chief river of the *Peloponnesus*, flowing through *Arcadia* and *Elis*.

altē, [altus], adv., on high, aloft, high, high up.

alter, era, erum, adj., the one of two, the other; repeated, the one ... the other.

- alternus, a, um, [alter], adj., one after another, in turn, by turns, alternate.**
- altus, a, um, adj., high, lofty, deep, profound; subs., altum, ī, n. (understand caelum), heaven; (understand mare), the deep sea, the sea.**
- alumnus, ī, [alō], m., that which is nourished, a foster child, son.**
- alveus, ī, [alvus], m., a cavity, a hollow; the channel of a river.**
- alvus, ī, [alō], f., the belly, the body.**
- amāns, antis, [part. amō], adj., fond of, attached to; fond, loving, affectionate; subs., m. or f., a lover.**
- amārus, a, um, adj., bitter (to the taste), bitter (to the heart), unpleasant, painful.**
- Amathūsia, ae, [Amathūs], f., an epithet of Venus, from Amathus, a town in Cyprus.**
- amātor, ōris, [amō], m., a lover.**
- ambāgēs, is, [ambī- + agō], f., a going round about, a winding; pl., turnings, windings, riddles.**
- ambī- (amb-, am-, an-), prep. in comp. only, around, on both sides.**
- ambiguus, a, um, [ambī- + agō], adj., doubtful, uncertain, hesitating, ambiguous, difficult, dangerous.**
- amb-iō, ire, ivī (īi), itus, to go around, surround.**
- ambitiō, ōnis, [ambīō], f., a going about; the soliciting of votes; a striving for fame; the desire for honor.**
- ambitiōsus, a, um, [ambitiō], adj., ambitious, eager for honor.**
- ambō, ae, ō, adj., pl., both.**
- ambulō, āre, āvī, ātus, [am- + root of βαίω, to go], to walk about, go, traverse.**
- amb-ūro, ere, ussī, ūstus, to burn around, scorch, singe.**
- āmēns, entis, [ā + mēns], adj., out of one's senses, beside one's self, distracted, mad.**
- āmentia, ae, [āmēns], f., madness.**
- amicitia, ae, [amicus], f., friendship.**
- amictus, ūs, [amiciō, to wrap], m., any outer garment, a veil, robe, envelope.**
- amicus, a, um, adj., friendly, kind, benevolent.**
- amicus, ī, m., a friend.**
- ā-mittō, ere, mīsi, missus, to send away, let go, lose.**
- amnis, is, m., a large stream, a river, a rushing river, a torrent.**
- amō, āre, āvī, ātus, to love, cherish.**
- amōmum, ī, [ἀμωμον], n., an aromatic shrub, balsam.**
- amor, ōris, [amō], m., love, longing, passion, desire; personified, Amor, m., Cupid, the god of love.**
- Amphīōn, onis, [Ἀμφίων], m., a king of Thebes, famous as a musician, son of Antiope and Jupiter, and husband of Niobe.**
- Amphitritē, ēs, [Ἀμφιτρίτη, lit. "rubbed about," as pebbles by the sea], f., the wife of Neptune and goddess of the sea; meton., the sea.**
- Amphitryōniadēs, ae, m., a descendant of Amphitryo; Hercules, his reputed son.**
- Amphrýsos, ī, [Ἀμφρύσος], m., a river in Thessaly, on whose banks Apollo tended the flocks of Admetus.**
- am-plector, ī, plexus, to wind around; embrace.**
- amplexus, ūs, [amplector], m., an embrace.**
- amplus, a, um, adj., ample, large, spacious; abundant, great.**
- Ampyx, ycis, m., one of the companions of Phineus arrayed against Perseus.**
- Amýmōnē, ēs, f., a fountain near Argos.**
- an, conj., or; whether, when preceded by expressions of doubt.**
- Anāpis, is, m., a river in Sicily.**
- anceps, cipitis, [an- (for ambī-) + caput], adj., having two heads, two-headed, double.**
- ancilla, ae, [dim. from ancula, a maidservant], f., a maidservant.**
- ancora, ae, [ἄγκυρα], f., an anchor.**
- Andraemōn, onis, [Ἀνδραίμων], m.,**

- the father of Thoas, one of the Greek heroes at Troy.*
- Androgeōs** (eus), **ō**, [*Ἀνδρόγεως*], m., a son of Minos, king of Crete, slain by the Athenians.
- angō**, ere, —, —, to press tight; to torture, vex.
- anguifer**, era, erum, [anguis + ferō], adj., serpent-bearing.
- anguipēs**, edis, [anguis + pēs], adj., serpent-footed.
- anguis**, is, m. and f., a serpent.
- angulus**, ī, m., an angle, corner; secret nook, corner.
- anhēlitus**, ūs, [anhēlō], m., a difficult breathing, panting.
- anhēlō**, āre, āvi, ātus, to breathe with difficulty, pant.
- anima**, ae, f., air, wind; breath, breath of life, life; a disembodied spirit, a shade.
- animal**, ālis, [anima], n., any living creature, an animal.
- animāns**, antis, [part. animō], adj., living, animate; subs., a living being.
- animō**, āre, āvi, ātus, [anima], to quicken into life, animate.
- animōsus**, a, um, [animus], adj., full of spirit, spirited, made spirited by, undaunted; *proūd*.
- animus**, ī, m., the rational soul (opposed to body), spirit, feeling, the mind, the will, purpose, intention, heart; pl., courage.
- annālēs**, ium, [annus], m. pl., annals, history.
- Anna Perenna**, ae, f., an old Italian goddess, protector of the returning year.
- anne**, pleonastic for an.
- annōsus**, a, um, [annus], adj., full of years, old, aged.
- annus**, ī, m., a year, season of the year.
- annuus**, a, um, [annus], adj., annual, yearly.
- ānser**, eris, m., a goose.
- Antaeus**, ī, m., a Libyan giant, slain by Hercules.
- ante**, prep. w. acc., before (of time and space); *ante omnēs*, before (i.e. more than) all; adv., (of time) before, formerly, previously; followed by *quam*, sooner than, before.
- ante-ō**, ire, ivi (H), —, to go before, surpass, excel.
- antenna**, ae, f., a sail yard.
- Antēnōr**, oris, m., a Trojan prince related to Priam, who, after the fall of Troy, went to Italy and founded Patavium.
- antequam**, see ante.
- antīquus**, a, um, [ante], adj., old, ancient, belonging to ancient times, former.
- antrum**, ī, [ἀντρον], n., a cave, cavern.
- anus**, ūs, f., an old woman.
- anxius**, a, um, adj., anxious, troubled, solicitous.
- Aonius**, a (Gr. form Aoniē), um, adj., Aonian, Boeotian.
- aper**, aprī, m., a wild boar.
- aperiō**, ire, uī, tus, lay open, uncover, disclose; open up or out, render accessible; reveal, make known.
- apertus**, a, um, [part. aperiō], adj., uncovered, open, exposed, clear.
- Āpidanus**, ī, m., a river in Thessaly.
- apis**, is, f., a bee.
- Apollineus**, a, um, [Apollō], adj., *belonign* to Apollo, Apollo's.
- Apollō**, inis, m., son of Jupiter and Latona, twin brother of Diana, god of archery, prophecy, music, poetry, and medicine.
- appāreō**, ēre, uī, itus, [ad + pāreō], to appear, come in sight, be visible.
- appellō**, āre, āvi, ātus, [ad + pellō], to accost, address; call by name, mention.
- Appennīnus**, ī, m., the Apennines, a mountain range of Italy.
- appōnō**, ere, posuī, positus, [ād + ponō], to place by, set near, set before.
- Aprīlis**, is, [aperiō], adj., of April; subs. (understand mēnsis), m., the month of April.
- aptō**, āre, āvi, ātus, [aptus], to fit, to put on.

aptus, a, um, [apō, lay hold], adj., fitted or joined to; suited, suitable.
apud, prep. w. acc., with, at, by, near, among.
aqua, ae, f., water.
aquila, ae, f., an eagle.
aquilō, ōnis, m., the north wind; in general, the wind.
aquōsus, a, um, [aqua], adj., watery, rainy.
āra, ae, f., an altar, a raised struc- ture of earth, wood, or stone; **Āra,** the Altar, a constellation in the southern sky.
Arachnē, ēs, [ἀράχνη, a spider], a Lydian maiden, changed by Minerva into a spider.
arātor, ōris, [arō], m., a plowman.
arātrum, ī, [arō], n., a plow.
Arātus, ī, m., a Greek poet of about 250 B.C., author of an astronomical poem.
arbitr, trī, m., an eyewitness; um- pire, judge.
arbitrium, ī, [arbitr], n., judgment, authority, will, power.
arbor, oris, f., a tree, woods.
arboreus, a, um, [arbor], adj., belonging to a tree; treelike, branching.
arbustum, ī, [arbor], n., a grove, thicket, orchard.
arbutēus, a, um, adj., of the arbutus.
arbutus, ī, f., the wild strawberry tree, the arbutus.
Arcadia, ae, f., a mountainous prov- ince in the center of the Peloponnesus, Arcady.
ārcānus, a, um, [ārca, a chest], adj., secret, hidden, private; subs., **ārcā-** num, ī, n., a secret, a mystery.
Arcas, adis, m., an Arcadian.
arceō, ēre, ui, (tus), to shut up, inclose, confine; keep at a distance, keep off, drive away.
Arcēsius, ī, m., a son of Jupiter, father of Laertes, and grandfather of Ulysses.
Arcitenōns, entis, [arcus+teneō], adj., wielding or carrying a bow; subs., the archer god, Apollo.

Arctos, ī, f., the double circumpolar constellation of the two bears, or the Great Bear alone; poet., the north.
arcus, ūs, m., a bow; anything bow- shaped, e.g. the zones or divisions of the heavens.
ārdēns, entis, [part. ārdeō], adj., burning, glowing, gleaming, glittering, glistening, inflamed; ardent, eager, impassioned.
ārdeō, ēre, ārsī, ārsus, to burn, blaze, glow, gleam, glitter; be eager, long; burn with love for, love.
ārdēscō, erē, ārsī, —, [inch. ārdeō], to take fire, kindle, begin to burn.
ārdor, ōris, [ārdeō], m., a burn- ing heat; ardor, enthusiasm, eagerness.
arduus, a, um, adj., high, lofty, steep, towering aloft; subs., **arduum, ī, n., a high place, a height.**
ārea, ae, f., ground, space, expanse.
ārēns, entis, [part. āreō], adj., dry; arid, dried up.
āreō, ēre, uī, —, to dry up, become parched or withered.
Arestoridēs, ae, m., the son of Ares- tor, i.e. Ares.
Arethūsa, ae, f., a celebrated foun- tain in Sicily.
argenteus, a, um, [argentum], adj., of silver, silvery, of the silver age.
argentum, ī, n., silver.
Argō, ūs, [Ἀργώ], f., the ship which bore Jason and his crew to Colchis in search of the golden fleece.
Argolicus, a, um, [Argolis], adj., pertaining to Argolis, Argolic, (meton.) Grecian.
Argos, [Ἀργός], n., (only nom. and acc.), also pl., **Argī, ōrum, m.,** Argos, a city in the Peloponnesus, (meton.) Greece, in general.
argūmentum, ī, [arguō], n., an argument, evidence, proof.
arguō, ere, ī, ūtus, to argue, show, declare, prove.
Argus, ī, [Ἀργός], m., the hundred eyed keeper of Io after she was changed into a heifer by Jupiter.

- argūtus, a, um, part.** [arguō], *clear, clear-sounding, tuneful.*
- Aricinī, ōrum, m. pl.,** *the inhabitants of Aricia, an ancient town in Latium, not far from Alba Longa.*
- āridus, a, um, [āreō], adj.,** *dry, parched.*
- Arīōn, onis, [Ἀρίων], m.,** *a famous musician of Lesbos, rescued from drowning by a dolphin.*
- Arionius, a, um, [Arīōn], adj.,** *belonging to Arion.*
- arista, ae, f.,** *a beard of wheat; a head of wheat, ear of corn.*
- arma, ōrum, n. pl.,** *arms, weapons, armor.*
- armātus, a, um, [part. armō], adj.,** *armed, equipped.*
- armentum, ī, [arō], n.,** *cattle for plowing; herd, drove.*
- armifer, era, erum, [arma + ferō], adj.,** *arms-bearing, warlike.*
- armigera, ae, [arma + gerō], f.,** *an armor bearer.*
- armpotēns, entis, [arma + potēns], adj.,** *powerful in arms, warlike.*
- armisonus, a, um, [arma + sonus], adj.,** *resounding with arms.*
- armō, āre, āvī, ātus, [arma], to arm, equip.**
- armus, ī, m.,** *the shoulder; of an animal, the flank, side.*
- arō, āre, āvī, ātus, to plow, till, cultivate, inhabit.**
- ars, artis, f., art, skill, dexterity; the employment of art, a trade, profession, art; artifice, craft, cunning, trickery.**
- articulus, ī, [dim. artus], m.,** *a joint, finger.*
- artifex, icis, [ars + faciō], m.,** *an artificer, artist; in bad sense, schemer, plotter.*
- artus, ūs, m., (mostly in pl.),** *a joint; limbs, parts, the body.*
- artus, a, um, [part. arceō], adj.,** *shut up, close, tight.*
- arvum, ī, [arō], n.,** *arable land, a field; country, region; shore, as opposed to water.*
- arx, arcis, f.,** *a citadel, a fortified height, a stronghold; a height, pinnacle.*
- ascendō, ere, ī, scēnsus, [ad + scandō, to mount],** *to climb up, ascend.*
- ascēnsus, ūs, [ascendō], m.,** *the act of climbing, an ascent.*
- Ascræus, ī, m.,** *Hesiod, so named from Ascrea, his birthplace, a village in Boeotia, near Mount Helicon.*
- asella, ae, [dim. asina, she-ass],** *a small she-ass.*
- asellus, ī, [dim. asinus, ass], m.,** *a small ass.*
- aspectus, ūs, [aspiciō], m.,** *a looking at, a glance, gaze.*
- asper, era, erum, adj.,** *rough, uneven, rugged, prickly, thorny; harsh, hard, fierce, cruel.*
- aspergō, inis, [vb. aspergō = ad + spargō], f.,** *a sprinkling; that which is sprinkled.*
- asperitās, ātis, [asper], f.,** *roughness, harshness, severity.*
- aspiciō, ere, spexī, spectus, [ad + *speciō, to look],** *to look at, behold, see.*
- aspirō, āre, āvī, ātus, [ad + spirō],** *to breathe or blow upon; favor, assist.*
- asternō, ere, —, —, [ad + sternō],** *to strew upon; usually in the middle voice, to prostrate one's self, to lie stretched.*
- astō, stāre, stitī, —, [ad + stō],** *to stand by or near, stand; stand up, arise.*
- Astræa, ae, f.,** *the goddess of justice.*
- astringō, ere, strinxī, strictus, [ad + stringō],** *to tie fast, bind up; with glaciēs, freeze.*
- astrum, ī, [ἄστρον], n.,** *a star.*
- astupeō, ēre, —, —, [ad + stupeō],** *to be amazed at.*
- astus, ūs, m.,** *craft, cunning, strata-gem.*
- Astyagēs, is, m.,** *one of the assailants of Perseus.*
- at, ast, conj.,** *but, yet, now, moreover, however, at least, still.*

- āter, ātra, ātrum**, adj., *black, dark, gloomy.*
- Athōs**, (genitive not found), [*Ἄθος*], m., *a mountain in Macedonia.*
- Atlantiadēs**, ae, m., *a descendant of Atlas; his grandson, Mercury.*
- Atlās, antīs**, [*Ἀτλας*], m., *a high mountain in Mauretania, in the northwest part of Libya, on which, according to the fable, the heavens rested.*
- atque** or **ac**, conj., *and also, and besides, and indeed, generally giving emphasis to the second of two coördinate expressions.*
- Atreus, ei**, m., *a son of Pelops, and king of Argos and Mycenae.*
- Atridēs, ae**, m., *a son or descendant of Atreus; his son, Agamemnon.*
- ātrium, ii**, [*ater?*], n., *the principal apartment of a Roman house, the hall; in gen., halls, rooms.*
- at-tamen**, conj., *but nevertheless.*
- attenuō, āre, āvī, ātus**, [*ad + tenuō, to make thin*], *to make thin, lessen, reduce, diminish, weaken.*
- at-tollō, ere, —, —**, [*ad + tollō*], *to lift or raise up.*
- attonitus, a um**, [*part. attonō, to thunder at, stun*], adj., *thunder-struck, astounded, amazed, awed; poet., applied to inanimate things.*
- attrahō, ere, trāxī, trāctus**, [*ad + trahō*], *to draw, draw in, pull.*
- auctor, ōris**, [*augeō*], m., f., *a creator, progenitor, founder, source; author, inventor, instigator, giver, promoter; (rare) prophet.*
- audācia, ae**, [*audāx*], f., *daring, courage, boldness.*
- audāx, ācis**, [*augeō*], adj., *bold, daring, in good or bad sense; courageous, resolute.*
- audeō, ēre, ausus sum**, *to dare, venture.*
- audiō, ire, īvī (ii), itus**, *to hear, listen to.*
- auferō, auferre, abstulī, ablātus**, [*ab + ferō*], *to bear or carry off or away, remove.*
- augeō, ēre, auxī, auctus**, *to increase, augment, cause to grow.*
- augur, uris**, m., f., *an augur, soothsayer; a prophet, seer.*
- augurium, ii**, [*augur*], n., *the science or art of divination; a presentiment, foreboding; an omen, sign, portent.*
- auguror, ārī, ātus**, [*augur*], *to predict, foretell; surmise, imagine.*
- augustus, a, um**, [*augeō*], adj., *sacred, venerable, noble, majestic.*
- Augustus, ī**, m., *the surname of Octavius Caesar, after he gained the supreme power of Rome; the name was afterwards assumed by all the emperors; adj., of Augustus, imperial.*
- aula, ae**, [*αὐλή*], f., *a hall, palace, royal court.*
- aulaeum, ī**, [*αὐλαία*], n., *a piece of tapestry, a curtain.*
- Aulis idis**, f., *a seaport in Boeotia, where the Greeks assembled before sailing for Troy.*
- aura, ae**, (old gen. *aurāī*), [*αὔρα*], f., *the air in motion, a breeze; air, the vital breath; the air of heaven, the sky, the light of day, the air (generally in the pl.); ad aurās or sub aurās, on high, aloft, heavenward.*
- aurātus, a, um**, [*aurum*], adj., *overlaid with gold, gilded, golden.*
- aureus, a, um**, [*aurum*], adj., *made of gold, golden; bright, glittering.*
- aurifer, era, erum**, [*aurum + ferō*], adj., *gold bearing.*
- auriga, ae**, m., *a charioteer, driver.*
- auris, is**, f., *the ear.*
- aurōra, ae**, f., *the dawn, morning; person., the goddess of morning.*
- aurum, ī**, n., *gold.*
- Ausonia, ae**, f., *a poetic name for Italy, derived from the name of an ancient people inhabiting Middle and Lower Italy.*
- Ausonis, idis**, adj., *Ausonian, Italian.*
- Ausonius, a, um**, adj., *Ausonian, Italian.*
- auspiciū, ii**, [*auspex, a diviner*

from the omens given by birds], *n.*, divination from observations of birds; *auspices*; *gen. in pl.*, *auspices*, chief command, guidance, direction.

auster, *tri*, *m.*, the south wind; *person.*, *Auster*.

austrālis, *e*, [auster], *adj.*, southern.

ausum, *i*, [audeō], *n.*, daring, a daring deed.

aut, *conj.*, or; **aut . . . aut**, either . . . or.

autem, *conj.*, but, however, now, moreover, again.

Automedōn, *ontis*, [Ἀυτομέδων], *m.*, the charioteer of Achilles.

autumnālis, *e*, [autumnus], *adj.*, of autumn, autumnal.

autumnus, *i*, *m.*, the season of increase, abundance; autumn.

auxiliāris, *e*, [auxilium], *adj.*, aiding, helping, assisting.

auxilium, *ii*, *n.*, aid, assistance.

avārus, *a*, *um*, [aveō, to long for], *adj.*, covetous, greedy, avaricious.

āvellō, *ere*, *velli* (vulsī), *vulsus*, to tear off or away.

avēna, *ae*, *f.*, oats; an oaten pipe, a pipe of Pan.

Avernus, *i*, [ἄπρος], *m.*, a lake near Cumae, almost entirely inclosed by steep and wooded hills, whose deadly exhalations were said to kill the birds flying over it. Hence the myth placed near it the entrance to the Lower World; poetic for the Lower World.

Avernus, *a*, *um*, *adj.*, pertaining or belonging to Lake Avernus.

aversor, *ārī*, *ātus*, [intens. avertō], to turn from; repulse, scorn, decline.

āversus, *a*, *um*, [part. avertō], *adj.*, turned away; alienated, hostile, unfriendly.

ā-vertō, *ere*, *i*, *versus*, to turn away or aside (*trans.* and *intrans.*); *pass.*, with middle sense, to turn (one's self) aside or away.

avidus, *a*, *um*, [aveō, to long for], *adi.*, eager, greedy.

avis, *is*, *f.*, a bird.

avitus, *a*, *um*, [avus], *adj.*, of a grandfather, ancestral.

āvius, *a*, *um*, [ā + via], *adj.*, out of the way, unfrequented; *subs.*, **āvium**, *ii*, *n.*, an unfrequented place or way, a byway.

avus, *i*, *m.*, a grandfather; *poet.*, an ancestor.

axis, *is*, *m.*, an axletree; *meton.*, a car or chariot; the axis of heaven, the heavens, the sky, vault of heaven.

B

Babylōnius, *a*, *um*, *adj.*, belonging or pertaining to Babylon, Babylonian.

bāca, *ae*, *f.*, a berry, or any small fruit of trees.

Baccha, *ae*, *f.*, a Bacchante.

Bacchantēs, *um*, [*subs.* from part. of *bacchor*, to celebrate the festival of Bacchus], *f.*, Bacchantes, priestesses of Bacchus.

Bacchiadae, *ārum*, *m.*, an ancient royal family of Corinth, who removed to Sicily and founded Syracuse.

Bacchus, *i*, *m.*, the god of wine; (*meton.*) wine.

baculum, *i*, *n.*, a stick, staff.

Baleāricus, *a*, *um*, *adj.*, Balearic. pertaining to the Balearic Islands, whose inhabitants were famous slingers.

ballaena, *ae*, [φάλαινα], *f.*, a whale.

balteus, *i*, *m.*, a belt, strap, girdle.

barba, *ae*, *f.*, the beard.

barbaria, *ae*, [barbarus], *f.*, a strange or foreign land from the standpoint of Greece or Italy.

barbarus, *a*, *um*, [βάρβαρος], *adj.*, barbarous, rude, uncivilized, savage.

Bassus, *i*, *m.*, a Roman poet, friend of Ovid and Propertius, otherwise unknown.

Battiadēs, *ae*, *m.*, the poet Callimachus, a native of Cyrene, in Libya, so called because the name of Battus had been given to Aristotle of Thera, the founder of Cyrene.

Baucis, idis, f., *the wife of Philemon in Phrygia.*

beātus, a, um, [part. **beō**, *to make happy*], adj., *happy, blessed, favored.*

Bēlides, um, f., *the granddaughters of Belus, the father of Danaus, better known as the Danaides.*

bellātor, ōris, [**bellō**, *to make war*], m., *a warrior*; as adj., *martial*; **bellātor equus,** *a warhorse.*

bellicus, a, um, [**bellum**], adj., *warlike, fierce in war.*

bellum, ī, n., *war, warfare, a combat.*

bēlua, ae, f., *a large animal of any kind, a beast, a monster.*

bene, [**bonus**], adv., *well.*

benefacta, ōrum, [**bene** + **faciō**], n., *things well done, meritorious acts, brave deeds.*

benignus, a, um, [**bonus** + **genus**], adj., *benignant, kindly, friendly.*

Berecynthius, a, um, adj., *pertaining to Berecynthus, a mountain in Phrygia, sacred to Cybele, Berecynthian; herōs, i.e. Midas, a Phrygian king.*

bibō, ere, ī, —, *to drink, drink in.*

bibulus, a, um, [**bibō**], adj., *bibulous, thirsty, porous.*

biceps, cipitis, [**bi** + **caput**], adj., *having two heads, peaks or summits.*

bi-color, ōris, adj., *two-colored, dappled.*

bicornis, e, [**bi** + **cornū**], adj., *with two horns, two pronged.*

bi-foris, e, adj., *with two doors, folding.*

bi-fōrmis, e, adj., *two formed.*

bimāris, e, [**bi** + **mare**], adj., *on or between two seas.*

bīnī, ae, a, adj., *two by two, two apiece; two, a pair, a couple.*

bipennis, e, [**bi** + **penna**], adj., *two winged; two edged*; subs. (poet.), **bipennis, is, f.,** *a two edged axe, a battle axe.*

birēmis, is, [**bi** + **rēmus**], f., (understand **nāvis**), *a galley with two banks of oars, a bireme.*

bis, [**bi-**], num. adv., *twice.*

Bistonius, a, um, adj., *pertaining to*

the Bistones, a people of Thrace; Thracian.

bi-sulcus, a, um, adj., *having two furrows, forked, cloven.*

blaesus, a, um, [**βλαισός**], adj., *lispings.*

blandior, īri, itus, [**blandus**], *to soothe, caress; to flatter.*

blanditia, ae, [**blandus**], f., *a caressing, flattery*; pl., *flatteries, blandishments.*

blandus, a, um, adj., *smooth tongued, flattering, caressing, persuasive, soft, pleasant, quiet.*

Boebē, ēs, f., *a village in Thessaly, on the shore of Lake Boebeis.*

Boeōtia, ae, f., *a country of Greece, northwest of Attica.*

Boeōtus, a, um, adj., *Boeotian.*

bonus, a, um, adj., *good; propitious.*

Boōtēs, ae, m., *a northern constellation situated behind the Great Bear.*

Boreās, ae, m., *the north wind.*

bōs, bovis, m., f., *a bull, bullock, cow*; in pl., *oxen, cattle.*

bracchium, īi, [**βραχίον**], n., *the lower arm, the forearm, the arm.*

brevis, e, adj., *short, brief, fleeting.*

brūmālis, e, [**brūma**, *winter*], adj., *wintery, winter's.*

būbō, ōnis, m., *an owl.*

būcina, ae, f., *a trumpet, horn.*

Būsiris, idis, acc. Būsīrin, m., *a savage king of Egypt who was slain by Hercules.*

būstum, ī, [**būrō** = **ūrō**; compare **combūrō**], n., *a burning and burying place; a mound, tomb.*

buxum, ī, [**buxus**, *the box tree*], n., *the wood of the box tree, boxwood.*

C

cacūmen, inis, n., *the summit, top, peak.*

Cadmōis, idis, f. adj., *of Cadmus, Cadmean; Theban.*

Cadmus, ī, m., *son of the Phoenician king Agenor, and founder of Boeotian Thebes.*

cadō, ere, cecidī, cāsus, *to fall, drop; fall in battle, perish, die a*

- violent death; sink down, subside; fail, droop; befall, happen.*
- cādūcifer, ī**, [cādūceus, *herald's staff + ferō*], adj., m., *bearing a herald's staff, an epithet of Mercury.*
- cadūcus, a, um**, [cadō], adj., *fallen, failing, destined to fail.*
- caecus, a, um**, adj., *blind; vague, confused, obscure, indiscriminate; hidden, secret, private, dark, obscure, gloomy; uncertain, doubtful.*
- caedēs, is**, [caedō], f., *a cutting down, slaughter, murder.*
- caedō, erē, cecidī, caesus**, to cut; to cut down, slay, slaughter, of animals or men.
- caelāmen, inis**, [caelō], n., *a bas-relief.*
- (caeles), itis**, [caelum], adj., *heavenly; subs. m. pl., the celestials, the gods.*
- caelestis, e**, [caelum], adj., *heavenly, celestial; subs. m. pl., the celestials, the gods.*
- caelicola, ae**, [caelum + colō], m., f., *a heaven dweller, a deity, a god.*
- caelō, āre, āvī, ātus**, [caelum, a chisel], to chase; engrave, carve in relief, emboss.
- caelum, ī, n.**, *the sky, heavens, vault of heaven, air, climate; heaven, the abode of the gods as distinguished from the earth; the earth or Upper World as distinguished from the Lower World.*
- caenum, ī, n.**, *dirt, mud, filth, mire.*
- caerula, ōrum**, [for caelula from caelum], n. pl., *the dark blue sea, the azure deep.*
- caeruleus, a, um**, [for caeluleus from caelum], adj., *dark blue, dark green, cerulean; dark, black, gloomy, sable, funereal.*
- Caesar, aris, m.**, *C. Julius Caesar, the dictator; Augustus, the first emperor of Rome; Tiberius, the second emperor; an epithet of the heir apparent, the crown prince.*
- Caesareus, a, um**, adj., *of or pertaining to Caesar, Caesarian.*
- caesariēs, ēī, f.**, *the hair of the head, flowing locks.*
- caespes, itis**, [caedō], m., *cut turf, sod.*
- Caicus, ī, m.**, *a river of Mysia which takes its rise on Mt. Teuthras.*
- calamus, ī**, [κάλαμος], m., *a reed.*
- calathus, ī**, [κάλαθος], m., *a wicker basket, basket.*
- calcō, āre, āvī, ātus**, [calx, the heel], to tread, tread upon, trample.
- calculus, ī**, [dim. calx, limestone], m., *a small stone, pebble.*
- caleō, ēre, uī, —**, to glow with heat.
- calidus, a, um**, [caleō], adj., *warm, hot.*
- cāligō, inis, f.**, *a mist, fog, vapor, darkness, obscurity.*
- callidus, a, um**, [calleo, to be experienced], adj., *expert, adroit, skillful; crafty, artful.*
- calor, ōris**, [caleō], m., *warmth.*
- Calydōn, ōnis**, [Καλυδών], f., *an ancient town of Aetolia, the seat of Oeneus, father of Deianira.*
- Calydōnius, a, um**, adj., *Calydonian.*
- Calymnē, ēs**, [Κάλυμνα], *an island in the Aegean sea, not far from Rhodes, distinguished for its honey.*
- camella, ae**, [dim. camera, a vault], f., *a cup, goblet.*
- camīnus, ī**, [κάμινος], m., *a furnace, forge.*
- campus, ī, m.**, *a plain field, open country, the level surface of the sea.*
- Cancer, crī, m.**, *the constellation Cancer, the Crab.*
- candēō, ēre, uī, —**, to be white, shine, glisten; glow with heat.
- candēscō, ere, —, —**, [inch. candēō], to become bright; to begin to glow with heat, to become hot.
- candidus, a, um**, [candēō], adj., *lustrous, brilliant, white, fair, beautiful.*
- candor, ōris**, [candēō], *a dazzling whiteness.*
- cāneō, ēre, uī, —**, [cānus], to be white, gray, or hoary.
- canēscō, ere, —, —**, [inch. canēō], to become hoary, whiten.

canis, is, m., f., a dog.

canistrum, ī, n., a basket woven from reeds.

cānitiēs, em, ē, [cānus], f., hoariness; gray hair.

canna, ae, [κάννα], f., a reed; in pl., a pipe of reeds.

canō, ere, cecinī, —, to sing, chant, play on an instrument and sing; celebrate in song; sound, proclaim, announce; sound, resound.

Canōpus, ī, m., an island town in Lower Egypt; (meton.) Egypt.

canōrus, a, um, [canor, melody], adj., tuneful, melodious.

cantō, āre, āvī, ātus, [freq. canō], to sing; celebrate in song.

cantus, ūs, [canō], m., a song, melody, note, strain; playing, music.

cānus, a, um, adj., white, hoary, gray, pale, withered.

capāx, ācis, [cāpiō], adj., containing much, spacious, roomy, large, capacious.

capella, ae, [dim. caper], f., a she-goat, goat.

caper, prī, m., a he-goat, goat.

capillus, ī, [dim. form akin to caput], m., the hair of the head, hair.

capiō, ere, cēpī, captus, to take, seize, receive, hold; capture, take possession of; overcome, captivate, charm, fascinate.

Capitōlium, ī (poet. pl., Capitōlia), [caput], n., the Capitol at Rome, a temple of Jupiter on the Capitoline Hill; the Capitoline Hill itself.

caprea, ae, [caper], f., a wild she-goat, a roe.

captivus, a, um, [capiō], adj., captured, plundered; captive; subs., a captive.

captō, āre, āvī, ātus, [freq. capiō], to catch at eagerly, grasp, handle.

caput, itis, n., the head of man or beast; top, summit; source; the geographical and imperial head or center, capitol; the life, the soul; a man, a person.

carbasus, ī, [κάρπασος], f. s., and

carbasa, ōrum, n. pl., fine flax; sail cloth; a sail.

carcer, eris, m., a prison; the barrier or starting place in the race course.

carchēsium, ī, [καρχήσιον], n., a Greek drinking cup, slightly contracted in the middle, with slender handles reaching from the rim to the bottom.

cardō, inis, m., the pivot and socket on which ancient doors hung, a hinge.

careō, ēre, uī, itūrus, to be without, be wanting in, free from, be deprived of, lack, miss.

cārica, ae, [Cāria], f. adj., of Caria, a province in Asia Minor; subs. (understand ficus), a Carian fig, a dried fig.

carīna, ae, f., the keel of a ship; (meton.) a ship, a vessel.

carmen, inis, [for casmen from root in canō], n., a song, chant, note, strain; a charmed song, an incantation; a verse, a poetic composition.

carō, carnis, f., flesh.

carpō, ere, sī, tus, to pluck, tear off, pull away, pluck out, pull out, crop; take, catch, snatch; criticise harshly, carp at; w. viam, take one's way, pursue one's road.

cārus, a, um, adj., dear; loving, affectionate, fond.

casa, ae, f., a hut, cottage.

cāseus, ī, m., cheese.

Cassiopē, ēs, [Κασσιόπη], f., the wife of Cepheus, mother of Andromeda.

cassis, is, m., a hunting net, snare, toil.

cassis, idis, f., a metal helmet.

Castalius, a, um, adj., Castalian, from the famous fountain on Mt. Parnassus, sacred to Apollo and the Muses.

castanea, ae, f., the chestnut.

castra. ōrum, n. pl., a fortified camp, an encampment.

castus, a, um, adj., chaste, pure, spotless, virtuous, upright, pious, holy.

cāsus, ūs, [cadō], m., *a falling, a fall; that which befalls or happens, an event, misfortune, calamity, danger, adventure, peril; chance; cāsū, by chance.*

catēna, ae, f., *a chain, fetter.*

Catullus, ī, m., *a Roman poet, born at Verona in 86 B.C.*

catulus, ī, [dim. catus, cat], m., *a young dog; also the cub or whelp of other animals.*

Caucasus, ī, m., *a chain of mountains in Asia, between the Black and Caspian seas, Caucasus.*

cauda, ae, *the tail of an animal.*

causa, ae, f., *a cause, reason, influence; occasion, pretext; legal, a cause, a case, suit.*

cautēs, is, f., *a rough, pointed rock, a crag.*

cautus, a, um, [part. caveō], adj., *careful, cautious, provident.*

caveō, ēre, cāvī, cautus, *to take care, beware, guard against, avoid; to provide, decree, stipulate.*

caverna, ae, [cavus], f., *a hollow, cavity, cavern, cave.*

cavus, a, um, adj., *hollow, cavernous.*

Caystros or **us**, ī, [Καῦστρος], m., *a river in Lydia, which rises in Mt. Tmolus; it is celebrated for its swans.*

Cēcropidēs, ae, [Cēcrops], m., *a descendant of Cecrops, an ancient king of Attica, the founder of the citadel of Athens; in pl., the Athenians.*

Cēcropis, idis, [Cēcrops], f., *a female descendant of Cecrops; f. adj., Attic, of Attica.*

Cēcropius, a, um, [Cēcrops], adj., *Cecropian, Athenian.*

cēdō, ere, cessī, cessus, *to go away, withdraw, retire, depart; give place, give way, yield, submit, subside.*

celeber, bris, bre, adj., *frequented, crowded, much visited; renowned, celebrated, famous; numerous, frequent.*

celebrō, āre, āvī, ātus, [celeber],

to resort to in crowds; solemnize, celebrate, make famous.

celer, eris, e, adj., *swift, quick, fleet, rapid.*

cēlō, āre, āvī, ātus, *to conceal, hide.*

celsus, a, um, [part. cellō, to raise], adj., *high, lofty.*

Cēnaeus, a, um, adj., *of Cenaeum, the northwestern point of the island of Euboea.*

cēnsēō, ēre, uī, us, *to rate, estimate; think, judge, consider.*

cēnsūra, ae, [cēnsēō], f., *opinion, judgment.*

centum, indecl. num. adj., *a hundred.*

Cephalus, ī, [Κέφαλος], m., *the son of Deïoneus, grandson of Aeolus, husband of Procris, the daughter of Erechtheus.*

Cēpheus, eī, [Κηφεύς], m., *a king of Ethiopia, husband of Cassiope, father of Andromeda.*

Cēphēus, a, um, adj., *of Cepheus, Ethiopian.*

Cēphīsis, idis, f. adj., *of Cephissus.*

Cēphīsus, ī, [Κηφισσός], m., *a river in Phocis and Boeotia.*

cēra, ae, f., *wax.*

cērātus, a, um, [cēra], adj., *covered with wax, waxed, set in wax.*

Ceraunia, ōrūm, [Κηραύνιος], n. pl., *a ridge of mountains along the coast of Epirus.*

Cerberus, ī, [Κέρβερος], m., *the three-headed dog of Pluto that guarded the entrance of Hades.*

Cereālis, e, [Cerēs], adj., *of or belonging to Ceres.*

Cerēs, eris, f., *the goddess of agriculture.*

cernō, ere, crēvī, crētus (certus), *to perceive, see, discern, behold; perceive with the mind, understand.*

certāmen, inis, [certō], n., *contest, struggle, race, game, strife; strife, rivalry, contention, emulation.*

certē, [certus], adv., *certainly, surely, truly; at least, yet surely.*

- certō, āre, āvī, ātus**, [certus], *to contend, strive, vie with.*
- certus, a, um**, [part. cernō], *adj., determined, resolved, bent on; certain, fixed, regular, permanent; certain, inevitable, sure; straight, direct, unerring; undoubted, genuine, true; aliquem facere certum, to inform any one.*
- cerva, ae**, [cervus], *f., a hind, doe.*
- cervix, icis, f.**, *the neck.*
- cervus, i, m.**, *a stag, a deer.*
- cessō, āre, āvī, ātus**, [freq. cēdō], *to stop, cease, leave off, pause, falter, delay; be idle, inactive.*
- cēterus, a, um, adj.**, *the rest of, the remaining, other.*
- ceu, adv.**, *as, just as, as if.*
- chaos (nom. and acc.), abl. chaō**, [χάος], *n., boundless, empty space; the confused, primitive mass out of which the universe was made.*
- Charops, opis, m.**, *a Lycian ally of the Trojans against the Greeks.*
- Charybdis, is**, [Χάρυβδις], *f., a whirlpool between Italy and Sicily.*
- chelȳdrus, i**, [χελȳδρος], *m., a fetid water snake.*
- Chersidamās, antis, m.**, *a Lycian ally of the Trojans.*
- Chirōn, ōnis**, [Χείρων], *m., one of the Centaurs.*
- chorda, ae**, [χορδή], *f., a string of a musical instrument.*
- Chromius, i, m.**, *a Lycian ally of the Trojans.*
- Chrȳsē, ēs**, [Χρύση], *f., a town on the coast of Troas, sacred to Apollo.*
- chrȳsolithos, i**, [χρυσόλιθος], *m., chrysolite, topaz.*
- cībus, i, m.**, *food, nourishment.*
- Cibyrius, a, um, adj.**, *of Cibra, a town in Magna Phrygia.*
- Ciconēs, um, m.**, *a Thracian people near the Hebrus.*
- ciēō, ēre, cīvī, citus**, *to move, stir, shake, stir up; call upon for help, invoke.*
- Cilix, icis, adj.**, *Cilician, of Cilicia, a province in the southern part of Asia Minor.*
- Cilla, ae, f.**, *a town in Troas, distinguished for the worship of Apollo.*
- cingō, ere, cīxi, cinctus**, *to surround, gird, encircle, invest.*
- cinis, eris, m.**, *ashes.*
- Cinyphius, a, um, adj.**, *pertaining to or found in or near the Cinyphs, a river in Libya.*
- circā, prep. w. acc., and adv.**, *around, about, near.*
- Circē, ēs or ae**, [Κίρκη], *f., a famous sorceress, daughter of the Sun, living on an island off the western coast of Italy.*
- circueō, ire, ivī, (iī), itus**, [circum + eō], *to go around, encircle, encompass.*
- circuitus, ūs**, [circueō], *m., a going around, a circuit.*
- circum, prep. w. acc., and adv.**, *about, around, near.*
- circum-dō, dare, dedī, datus**, *to put or place around; surround, encircle.*
- circum-ferō, ferre, tulī, lātus**, *to bear, turn or carry around.*
- circum-fluō, ere, fluxī, —**, *to flow around.*
- circumfluus, a, um**, [circumfluō], *adj., flowing around, circumfluent.*
- circum-fundō, ere, fūdī, fūsus**, *to pour around; in pass. w. reflex. force, surround, encompass.*
- circumlitus, a, um**, [part. circumlinō, to smear over], *spread over, besmeared, bathed in.*
- circum-sonō, āre, —, —**, *to sound or resound on every side.*
- circumspiciō, ere, spexī, spectus**, [circum + *speciō, to look], *to look about upon, survey, examine.*
- circum-stō, stāre, steti, —**, *trans. and intrans., to surround, stand around, encompass.*
- Cithaerōn, ōnis**, [Κιθαρών], *m., a mountain in Boeotia, sacred to Bacchus.*
- cithara, ae**, [κιθάρα], *f., a lute, harp, lyre.*
- cito (comp. citius, sup. citissimē)**, [citus], *adv., quickly, soon, too soon.*

citrā, [citer from **cis**], adv., *on this side, this way.*

citus, **a**, **um**, [part. **cieō**], adj., *quick, swift.*

civicus, **a**, **um**, [**cīvis**], adj., *civil, civic.*

civilis, **e**, [**cīvis**], adj., *belonging to a citizen, civic.*

civiliter, [**civilis**], adv., *as becomes a private citizen; plūs quam civiliter, excessively.*

civis, **is**, **m.**, **f.**, *a citizen, fellow citizen, fellow countryman or country-woman.*

clādēs, **is**, **f.**, *slaughter, havoc, disaster.*

clam, adv., *secretly, unawares.*

clāmō, **āre**, **āvī**, **ātus**, *to call aloud to, call by name, call upon.*

clāmōr, **ōris**, [**clāmō**], **m.**, *a loud cry, shout, wailing, shriek, yell, applause, noise, din, roar.*

Clarius, **a**, **um**, [**Claros**], adj., *Clarian, an epithet of Apollo.*

Claros, **ī**, [**Κλάρος**], **f.**, *Claros, a town in Ionia containing a temple and oracle of Apollo.*

clārus, **a**, **um**, adj., *clear, bright; clear, loud; illustrious, renowned, famous.*

classis, **is**, **f.**, *a fleet.* *

Claudia, **ae**, **f.**, *the daughter of P. Claudius Pulcher, Cos. B.C. 249.*

claudō, **ere**, **sī**, **sus**, *to close, shut, shut up; shut in, inclose, hide.*

clāva, **ae**, **f.**, *a club.*

clāvis, **is**, **f.**, *a key.*

clāvus, **ī**, **m.**, *a nail or anything nail-shaped; a purple stripe on the tunic, broad (latus) for senators, narrow for knights.*

clēmēntia, **ae**, [**clēmēns, mild**], **f.**, *mildness, clemency, mercy.*

clipeātus, **a**, **um**, [**clipeus**], adj., *armed with a shield.*

clipeus, **ī**, **m.**, *a large, round shield.*

clīvus, **ī**, **m.**, *a descent, slope.*

clūsus, **ī**, [**clūdō = claudō**], **m.**, *a cognomen of Janus, whose temple was closed in peace.*

Clymenē, **ēs**, [**Κλυμένη**], **f.**, *the wife*

of Merops, king of Ethiopia, and mother of Phaëthon.

Clymenēus, **a**, **um**, adj., *of or belonging to Clymene.*

coāgulum, **ī**, [**cōgō**], **n.**, *that which causes to coagulate, rennet; that which is curdled; pl., curds.*

coarguō, **ere**, **uī**, —, [**com- + arguō**], *to expose, convict, prove guilty; to betray.*

coctilis, **e**, [**coquō**], adj., *burned; mūrī coctilēs, walls of burned brick.*

coēō, **īre**, **īvī** (**īī**), **itus**, [**com- + eō**], *to go or come together.*

coepī, **isse**, **coeptus**, *to begin, commence.*

coeptum, **ī**, [**coepī**], **n.**, *a work begun, undertaking, enterprise, design.*

Coeranus, **ī**, **m.**, *a Lycian ally of the Trojans.*

coërceō, **ēre**, **uī**, **itus**, [**com- + arceō**], *to inclose, confine, restrain.*

coetus, **ūs**, [**coēō**], **m.**, *a coming together; (meton.) an assemblage, company.*

Coeus, **ī** (dissyl.), **m.**, *a Titan, the father of Latona.*

cōgnātus, **a**, **um**, [**com- + (g)nās-cor**], adj., *related by blood; kindred.*

cōgnōmen, **inis**, [**com- + (g)nō-men**], **n.**, *a surname, added name; poet. for nomen, a name.*

cōgnōscō, **ere**, **gnōvī**, **gnitus**, [**com- + (g)nōscō**], *to become acquainted with, ascertain, hear of; notice, observe; recognize; in perf. tenses, know.*

cōgō, **ere**, **coēgī**, **coāctus**, [**com- + agō**], *to drive or bring together, collect, assemble; compress, condense, narrow, contract; thicken, curdle; bring up the rear of an army; drive, force, compel.*

Colchis, **idis**, **f.** adj., *Colchian, of Colchis, a province in Asia, east of the Black Sea.*

Colchus, **a**, **um**, adj., *Colchian; subs., a Colchian.*

collis, is, m., *a hill, high ground.*

collum, ī, n., *the neck.*

colō, ere, uī, cultus, *to cultivate, till a country, inhabit; nourish, cherish, foster, be fond of; honor, revere, worship; court, cultivate the acquaintance or friendship of; of the gods, with reference to places where they were worshiped, to frequent, cherish, care for, protect.*

colōnus, ī, [colō], m., *a husbandman; a countryman.*

color, ōris, m., *color, hue, tint; external appearance.*

colubra, ae, [coluber, a serpent], f., *a female serpent, a serpent, snake.*

columba, ae, f., *a dove.*

columna, ae, f., *a column.*

colus, ī, m., *a distaff.*

com-, *old form of cum, prep., found only in composition.*

coma, ae, f., *the hair; leaves, foliage.*

com-bibō, ere, ī, —, *to drink up, imbibe; to absorb, take up.*

comes, itis, [com- + eō], m., f., *a companion, associate, comrade, partner; an overseer, guide, tutor, teacher.*

comitātus, ūs, [comitor], m., *a retinue, a train, a following.*

comitō, āre, āvī, ātus, or comitor, āri, ātus, [comes], *to accompany, attend, follow.*

com-memorō, āre, āvī, ātus, *to call to mind, remember; recount.*

commendō, āre, āvī, ātus, [com- + mandō], *to commit, commend, intrust to.*

com-mentum, ī, [comminiscor, to contrive], n., *an invention, falsehood.*

comminus, [com- + manus], adv., *hand to hand, at close quarters.*

com-mittō, ere, misī, missus, *to bring together, unite, join; be guilty of, do, commit, perpetrate; deliver, commit, intrust.*

commodum, ī, [commodus = com- + modus], n., *convenience, advantage, profit, gain.*

commūne, is, [commūnis], n.,

that which is common; a community, state.

commūnicō, āre, āvī, ātus, [commūnis], *to divide with, share.*

commūnis, e, [com- + root mu-, to bind], adj., *common, shared by all.*

commūniter, [commūnis], adv., *together, in common, jointly.*

cōmō, ere, psī, ptus, *to arrange, dress, comb.*

compāctus, a, um, [part. compingō, to join together], adj., *joined together, compactly made.*

compāgēs, is, [com- + root pag- in pangō, to fasten], f., *a joint, seam, fastening.*

compāgō, inis, [rare for compāgēs], f., *a joining, joint, fastening.*

com-parō, āre, āvī, ātus, *to bring together, match, compare.*

com-pellō, ere, pulli, pulsus, *to drive together; drive, force.*

comperiō, īre, ī, tus, [com- + root par- in pariō], *to find out, ascertain, learn.*

compescō, ere, uī, —, [compēs, a fetter], *to confine, repress, curb; to quench, appease, slake.*

compitum, ī, [competō, to coincide with], n., *a place where roads cross; pl., a crossway, crossroads.*

com-plector, ī, plexus, *to encircle, enfold, embrace, seize upon.*

com-pleō, ēre, ēvī, ētus, *to fill, fill up, throng; complete.*

complexus, ūs, [complector], m., *an embrace.*

com-plorō, āre, āvī, ātus, *to bewail, lament.*

com-pōnō, ere, posuī, positus, *to put together, construct, build; put to rest, set at rest; lay to rest, inter, bury; arrange, compose, settle one's self, quiet, calm; put side by side, compare.*

com-prehendō (prēndō), ere, ī, hēnsus, *to seize, grasp; recount, enumerate, describe.*

comprimō, ere, pressī, pressus

- [**com- + premō**], to check, quell, repress, restrain, stay.
- cōnāmen, inis**, [**cōnor**], n., an effort, struggle; a prop, support.
- concauō, āre, —, ātus**, [**conca-vus**], to make hollow, curve.
- concauus, a, um**, [**com- + cavus**], adj., hollow, vaulted, arched, curved.
- con-cēdō, ere, cessī, cessus**, [**com- + cēdō**], depart, go away, withdraw, retire; grant, permit, allow.
- concha, ae**, [κόχχη], f., a shell-fish; a shell, snail shell; anything shaped like a shell, a Triton's trumpet.
- concilium, ii**, [**com- + root cal**, to call], n., a gathering, assembly; a council; union, bond of union, tie.
- concinō, ere, uī, —**, [**com- + canō**], to sing harmoniously, sing.
- conciō or concieō, ire, ivi, citus**, [**com- + cieō**], to bring together; move violently, shake, stir up; rouse, excite, inspire, move.
- concupiō, ere, cēpi, ceptus**, [**com- + capiō**], to take up, take in, take, receive; conceive, become possessed by; conceive, imagine, grasp in imagination; take to, have recourse to.
- conciō, āre, āvi, ātus**, [freq. **con-ciō**], to rouse, excite, urge, drive.
- conclāmō, āre, āvi, ātus**, [**com- + clāmō**], to cry or shout out; shout or name aloud, exclaim.
- concolor, ōris**, [**com- + color**], adj., of the same color.
- concordia, ae**, [**concors**, of the same mind], f., harmony, union, concord.
- concordō, āre, āvi, ātus**, [**con-cors**, of the same mind], to agree, harmonize; be in harmony.
- concrēscō, ere, crēvi, crētus**, [**com- + crēscō**], to grow together, take on form by hardening, to harden, stiffen; grow, increase.
- concurrō, ere, curri (cucurri), cursus**, [**com- + currō**], to run or rush together; encounter, fight.
- concussus, ūs**, [**concutiō**], m., a shaking, concussion, shock.
- concutiō, ere, cussi, cussus**, [**com- + quatiō**], to shake; smite, shatter; agitate, alarm, arouse, excite.
- condiciō, ōnis**, [**condicō**, to agree], f., an agreement, condition, compact; situation, nature, condition, state.
- condō, ere, didi, ditus**, [**com- + dō**], to found, establish, build; store up, put away; preserve, pickle; hide, conceal; lay to rest, bury, consign to the tomb; shut, close; w. **ferrum**, strike deep, plunge, bury.
- condūcō, ere, dūxi, ductus**, [**com- + dūcō**], to draw together, assemble, collect.
- conferō, ferre, contuli, conlātus**, [**com- + ferō**], to bring together, collect; to bring together in comparison, match, compare.
- cōnfidō, ere, fisus**, [**com- + fidō**], believe, hope, put confidence in, have faith in.
- cōnfinis, e**, [**com- + finis**], adj., bordering, adjoining, contiguous.
- cōnfiteor, ēri, fessus**, [**com- + fateor**], to confess, acknowledge.
- confremō, ere, uī, —**, [**com- + fremō**], to resound, murmur loudly.
- confugiō, ere, fūgi, —**, [**com- + fugiō**], to flee to for help, have recourse to.
- cōnfundō, ere, fūdi, fūsus**, [**com- + fundō**], to pour together, mingle; confuse, heap up together; confuse, perplex.
- congelō, āre, āvi, ātus**, [**com- + gelō**, to freeze], to freeze together, congeal, stiffen.
- congeriēs, ēi**, [**congerō**], f., a heap, mass, pile.
- congerō, ere, gessi, gestus**, [**com- + gerō**], to pile together, heap up.
- concredior, gredi, gressus**, [**com- + gradior**], to encounter in fight, meet in battle, attack.
- coniciō, ere, iēcī, iectus**, [**com- + iaciō**], to throw together; hurl, cast, throw, thrust.

coniugium, *ii*, [**coniungō**], *n.*, a union; marriage, wedlock.

coniungō, *ere, iūxi, iūctus*, [**com- + iungō**], to join, join together, unite.

coniūnx, *ugis*, [**coniungō**], *m., f.*, a husband, wife.

coniūrō, *āre, āvi, ātus*, [**com- + iūrō**], to swear together, form a conspiracy, plot, conspire.

conlābor, *i, lāpsus*, [**com- + lābor**, to slip], to fall or sink together; faint.

conligō, *ere, lēgi, lēctus*, [**com- + legō**], to bring together, collect, assemble; to infer.

conlocō, *āre, āvi, ātus*, [**com- + locō**, to place], to arrange, put in place, put, set.

cōnor, *ārī, ātus*, to try, endeavor, attempt.

conqueror, *i, questus* [**com- + queror**, to express grief], to complain, bewail, lament.

cōnscendō, *ere, i, scēsus*, [**com- + scandō**, to rise], to mount, climb, ascend, embark upon.

conscelerō, *āre, āvi, ātus*, [**com- + scelerō**, to pollute], to stain with guilt, pollute.

cōnscius, *a, um*, [**com- + sciō**], *adj.*, knowing or conscious of something in common with another, privy to; knowing something within one's self, conscious.

cōnsenēscō, *ere, senuī*, —, [**com- + senēscō**, to grow old], to grow old together.

cōnsentiō, *īre, sēnsī, sēnsus*, [**com- + sentiō**], to agree, consent, take part.

cōnsequor, *i, secūtus*, [**com- + sequor**], to follow, follow close, pursue.

cōnserō, *ere, uī, tus*, [**com- + serō**, to bind together], to tie together, fasten; join, make as one.

cōnserō, *ere, sēvi, situs or satus*, [**com- + serō**], to sow, plant, set out.

cōnsessus, *ūs*, [**cōnsidō**], *m.*, a sit-

ting together; an assembly, congregation.

cōnsidō, *ere, sēdi, sessus*, [**com- + sidō**, to sit down], to sit down, take one's seat.

cōnsilium, *ii*, [**cōnsulō**], *n.*, a plan, purpose, design, measure; counsel, advice.

cōnsistō, *ere, stiti, stitus*, [**com- + sistō**], to place one's self anywhere, take one's stand, set foot on; stand, stand still, settle, be at rest.

cōnsōlor, *ārī, ātus*, [**com- + sōlor**], to encourage, console, cheer, comfort.

cōnsors, *itis*, [**com- + sors**], *m. and f.*, a sharer, partner, comrade.

cōnspectus, *a, um*, [**part. cōnspiciō**], *adj.*, in full view; striking, distinguished, noteworthy.

cōnspiciō, *ere, spexi, spectus*, [**com- + *speciō**, to look], to look at, gaze upon, see, get sight of, spy, descry.

cōnspiciuus, *a, um*, [**cōnspiciō**], *adj.*, in view, visible; striking, conspicuous, illustrious.

cōnsternō, *āre, āvi, ātus*, [**com- + sternō**], to confound, terrify, alarm, frighten.

cōnstō, *āre, stiti, stātus*, [**com- + stō**], to stand still or firm, be fixed, steadfast.

cōnsuēscō, *ere, suēvi, suētus*, [**com- + suēscō**, to become used], to form a habit, become accustomed; in *perf.*, to be accustomed, be wont.

cōnsuētus, *a, um*, [**part. cōnsuēscō**], *adj.*, accustomed, usual, wonted.

cōnsul, *ulis*, [**com- + root sal** of **salīō**, to leap; compare **exsul**], *m.*, a consul.

cōnsulō, *ere, uī, tus*, [see **cōnsul**], to go to for advice; consult.

cōnsummō, *āre, āvi, ātus*, [**com- + summa**, top, summit, sum], to accomplish, complete, finish, sum up.

cōnsūmō, *ere, psi, ptus*, [**com- + sūmō**], to use up, spend, consume, devour.

cōnsurgō, ere, surrēxi, surrēctus, [com- + surgō], poet., *rise, rise up from.*

contāctus, ūs, [contingō], m., *touch, contact.*

{**contāgium, ii**}, [contingō], n., only in pl., *contagion, infection.*

contegō, ere, tēxi, tēctus, [com- + tegō], *to cover up, bury, hide, conceal.*

contemnō, ere, tempſi, temptus, [com- + temnō], *to despise, defy.*

contemptor, ōris, [contemnō], m., *a scorner, contemner, despiser.*

contemptrix, icis, [contemnō], f., *a scorner, contemner, despiser.*

contendō, ere, i, tentus, [com- + tendō], trans., *to stretch; strive, fight, contend.*

contentus, a, um, [part. contendō], adj., *stretched tight, tense.*

contentus, a, um, [part. contineō], adj., *held together; hence, satisfied, content.*

conterminus, a, um, [com- + terminus, boundary], adj., *bordering upon, neighboring, adjacent.*

conterreō, ēre, ui, itus, [com- + terreō], *to terrify greatly, frighten.*

conticēscō, ere, ticui, —, [com- + inch. taceō], *to become silent, be hushed to rest, cease speaking.*

contiguus, a, um, [contingō], adj., *bordering, neighboring, adjoining.*

contineō, ēre, ui, tentus, [com- + teneō], *to hold together; restrain, check, stop.*

contingō, ere, tigi, tāctus, [com- + tangō], *to touch, take hold of; reach, touch, concern; attain, obtain, seize upon, take possession of; reach, arrive at, come to; impers., befall, happen, be one's lot.*

continuō, āre, āvi, ātus, [continuius, joining], *to join, make continuous; extend, prolong.*

contorqueō, ēre, torsi, tortus, [com- + torqueō], *to turn or twist violently or with great effort; hurl, throw, discharge.*

contrā, adv, *in turn, in reply; opposite, in front; against, in opposition.*
contrā, prep. w. acc., *opposite; against.*

contrahō, ere, trāxi, trāctus, [com- + trahō], *to draw together, bring into harmony; draw in, contract, narrow, abridge.*

contrārius, a, um, [contrā], adj., *lying over against; opposite, opposing; opposed, hostile.*

contribuō, ere, i, ūtus, [com- + tribuō], *to unite; contribute, add.*

cōnūbium, ii, [com- + nubō, *to veil one's self*], n., *marriage, wedlock; often used in the pl.*

contumulō, āre, āvi, ātus, [com- + tumulō], *to cover with a mound, bury.*

cōnus, i, [κῶνος], m., *a cone; the apex of a helmet.*

convalēscō, ere, lui, [com- + inch. valeō], *to recover, regain health, grow strong.*

convellō, ere, velli, vulsus, [com- + vellō], *to tear away, tear up, pull up, wrench off, pluck off or up.*

conveniō, ire, vēni, ventus, [com- + veniō], *to come together, assemble; fit, be fit, be adapted to, be appropriate for, be suitable, agree.*

cōnvertō, ere, i, versus, [com- + vertō], *to turn, turn around, turn, direct, attract attention of; turn, change, alter.*

convexus, a, um, [convehō, *to carry together*], adj., *convex, concave, vaulted, arched, rounded.*

conviciū, ii, [com- + root of vox], n., *a loud noise, outcry; wrangling, altercation; reproach, abuse, insult; convicia nemorum, common scolds of the woods.*

convictus, ūs, [convivō, *to live together*], m., *a living together, social intercourse, society.*

convincō, ere, vici, victus, [com- + vincō], *to overcome, conquer.*

conviva, ae, [convivō, *to live to-*

gether], m. and f., a table companion, guest.

convivium, **li**, [**convivō**, to live together], n., a living together; a feast, banquet.

convocō, **āre**, **āvī**, **ātus**, [**com- + vocō**], to call together, convoke, assemble.

cōpia, **ae**, [**com- + ops**, aid, help], f., abundance, plenty; opportunity, chance; chance at, access to, power over.

cōpula, **ae**, [**com- + root ap**, to fasten], f., a band, rope, thong; leash.

coquō, **ere**, **coxi**, **coctus**, to cook; burn, parch, dry up.

cor, **cordis**, n., the heart, as a physical organ; the heart, as the seat of emotions.

Corinna, **ae**, f., a feigned name of the object of Ovid's affections.

Corinthus, **i**, f., Corinth, a city of Greece.

corneus, **a**, **um**, [**cornū**], adj., made of horn.

corniger, **era**, **erum**, [**cornū + gerō**], adj., having horns, horned.

cornīx, **icis**, f., a crow.

cornū, **ūs**, n., a horn of animals; the horns or points of the moon; the horn, point, or end, as of a bow; a horn-shaped projection of land, a cape; a horn, trumpet.

cornum, **i**, [**cornus**, a cornel-cherry tree], n., the cornel-cherry.

corōna, **ae**, [**κορώνη**], f., a crown, garland, or wreath of flowers or leaves; a circle, assembly, crowd, ring.

Corōnis, **idis**, [**Κορωνίς**], f., daughter of the Thessalian Phlegyas, and mother of Aesculapius by Apollo.

corōnō, **āre**, **āvī**, **ātus**, [**corōna**], to crown, wreath, encircle.

corpus, **oris**, n., the body of men or animals; body, limbs, members; the body, main body, center, source; pl., substances, elements.

corrigō, **ere**, **rēxi**, **rēctus**, [**com-**

+ regō], to set right, improve, amend, correct, revise, change.

corripō, **ere**, **uī**, **reptus**, [**com- + rapiō**], to seize eagerly, snatch, snatch up, away, seize upon, catch; catch the attention of, fascinate; attack, seize, sweep away, carry away.

cortex, **icis**, m., the bark of a tree.

Cōrycidēs, **um**, [**Κωρυκίς**], f. adj., a name applied to the nymphs who were supposed to inhabit the Corycian cave on Mount Parnassus. They were the daughters of the river god Plistus.

coruscus, **a**, **um**, adj., waving; flashing, gleaming, glittering.

costa, **ae**, f., a rib or side of an animal.

cothurnātus, **a**, **um**, [**cothurnus**], adj., shod with the cothurnus, buskined, tragic.

cothurnus, **i**, [**κόθουρος**], m., a buskin, a high shoe worn by tragic actors.

coturnīx, **icis**, f., a quail.

crās, adv., to-morrow; in the future, hereafter.

crassus, **a**, **um**, adj., thick, clotted; turbid, swollen.

crātēr, **ēris**, m., and **crātēra**, **ae**, [**κρατήρ**], f., a mixer, a bowl in which wine was mingled with water.

crēber, **crēbra**, **crēbrum**, adj., frequent, incessant, repeated, numerous, constant; abounding in, teeming with, thick set with.

crēdibilis, **e**, [**crēdō**], adj., to be believed, worthy of belief, credible.

crēdō, **ere**, **didī**, **ditus**, to commit or intrust anything to any one; believe, trust, put faith or confidence in, give credence to; in general, suppose, think, believe.

crēdulus, **a**, **um**, [**crēdō**], adj., believing, trusting; credulous, easy of belief, simple.

cremō, **āre**, **āvī**, **ātus**, to consume with fire, burn.

creō, **āre**, **āvī**, **ātus**, to bring forth, produce, create, beget; **creātus**, the son of.

crepitō, āre (āvī, ātus), [freq. crepō, to rattle], to rustle, crackle, rattle, resound.

crepusculum, ī, [creper, gloomy], n., twilight, dusk.

crēscō, ere, crēvī, crētus, to come into existence, spring from, be born; to rise, grow, increase, swell, enlarge.

Crēsīus, a, um, adj., belonging to Crete, Cretan.

Crēssa, ae., f., a Cretan woman.

Crētē, ēs, [Κρήνη], f., Crete, an island in the Mediterranean.

Crētaeus, a, um, [Crētē], adj., Cretan.

crimen, inis, [cernō], n., a charge, accusation; crime, guilt, sin, offense, blame.

crinālis, e, [crīnis], adj., of the hair.
crīnis, is, m., the hair, locks; the tail or trail of a comet or shooting star.

crista, ae, f., a crest or plume.

croceus, a, um, [crocus], adj., saffron colored, yellow, golden.

crocus, ī, [κρόκος], m., the crocus, saffron.

cruciātus, ūs, [cruciō, to torture], m., torture, torment, suffering.

crūdēlis, e, [crūdys], adj., cruel, pitiless, merciless, fierce, harsh, hard hearted.

crūdus, a, um, adj., bloody; cruel, merciless.

cruentō, āre, āvī, ātus, [cruentus], to make bloody, stain with blood.

cruentus, a, um, [cruor], adj., bloody, blood stained; bloodthirsty, cruel, murderous.

cruor, ōris, m., blood that is shed, gore.

crūs, ūris, n., the leg, shank.

cubitō, āre, āvī, —, [freq. cubō], to be accustomed to lie, lie.

cubō, āre, uī, itus, to lie down, recline; lie at rest, rest.

culmen, inis, [for columen, from *cellō, to rise], n., the top or summit of anything; the roof of a building; a height, pinnacle, acme.

culpa, ae, f., guilt, fault, offense, weakness.

cultēr, trī, m., a knife of any kind.

cultor, ōris, [colō], m., a tiller, husbandman; worshiper.

cultus, ūs, [colō], m., a tilling, cultivation; mode of life, culture, civilization, signs of civilization; mode of dress, attire.

cultus, a, um, [part. colō], adj., cultivated, tilled; polished, elegant, cultivated.

cum, prep. w. abl., with, in every sense.

cum, conj. adv., when, since, although; **cum . . . tum**, both . . . and, not only . . . but also.

cumba, ae, [κύμβα], f., a boat, skiff.

cumulō, āre, āvī, ātus, [cumulus], to heap up, pile.

cumulus, ī, m., a mass, heap, pile.

cūnae, ārum, f. pl., a cradle.

cunctor, āri, ātus, to delay, hesitate, linger, wait, be reluctant.

cūnctus, a, um, [contracted from cōnūnctus], adj., all together, in a body, the whole, all, entire.

cuneātus, a, um, [cuneus, wedge], adj., wedge shaped.

Cupidineus, a, um, [Cupīdō], adj., of Cupid.

cupīdō, inis, [cupīō], f., a desire, longing, eagerness, passion, greed, lust, avarice, the passion of love.

Cupīdō, inis, [person. cupīdō], m., Cupid, son of Venus, and god of Love.

cupīdus, a, um, [cupīō], adj., eager, desirous, loving, fond, passionate.

cupīō, ere, īvī, (īī), itus, to desire, wish, long, long for.

cupressus, ī, [κυπάρισσος], f., the cypress.

cūr, adv., why? wherefore? for what reason?

cūra, ae, f., care, solicitude, concern, regard; care, grief, sorrow, anxiety; care, pain, pangs of love; care, business, duty, office; the object of care the beloved one.

cūralium, īī, [κουράλλιον], n., coral

cūria, *ae, f.*, a court, *curia*; the senate house; the senate.
cūrō, *āre, āvi, ātus*, [*cūra*], to care, care for, regard, heed, pay attention to.
currō, *ere, cucurrī, cursus*, to run, move swiftly, of any object; of rivers, to flow; hasten, scud along, sail, glide.
currus, *ūs*, [*currō*], *m.*, a chariot, car.
cursus, *ūs*, [*currō*], *m.*, a running, race, chase, flight, course; a course, voyage, journey, road, route.
curvāmen, *inis*, [*curvō*], *n.*, a bending, bend, curve.
curvātūra, *ae*, [*curvō*], *f.*, a bend; *w. rotae*, the rim.
curvō, *āre, āvi, ātus*, [*curvus*], to curve, bend.
curvus, *a, um*, *adj.*, curved, curving, bending.
cuspis, *idis, f.*, the pointed end of anything; a spear point, or by meton., the spear itself; the spear or trident of Neptune.
custōdia, *ae*, [*custōs*], *f.*, the act of guarding; one who watches, a guard, custodian.
custōdiō, *ire, ivi, itus*, [*custōs*], to watch, keep, protect, guard.
custōs, *ōdis, m., f.*, a guard, watch, keeper, protector.
cutis, *is, f.*, the skin.
Cyanē, *ēs*, [*Κυάνη*], *f.*, a fountain near Syracuse; the nymph who was changed into this fountain.
Cyclades, *um*, [*Κυκλάδες*], *f. pl.*, a cluster of islands in the Aegean sea, the Cyclades.
Cyclōps, *ōpis*, [*Κύκλωψ*, round eye], *m.*, a Cyclops, one of a savage race of giants, living in Sicily near Mt. Aetna; they had but one eye, lying in the center of the forehead.
cŷcnus, *i*, [*κύκνος*], *m.*, a swan.
Cŷdōnius, *a, um*, *adj.*, Cydonian, of Cydonia, an ancient town in Crete, Cretan; *w. māla* (apples), or subs., *n. pl.*, *cydōnia, ōrum*, quinces.

Cyllēnē, *ēs and ae*, [*Κυλλήνη*], *f.*, a mountain in Arcadia, the birthplace of Mercury.
Cyllēnius, *a, um*, of Cyllene; Cyllenian.
Cynthia, *ae*, [*Cynthus*], *f.*, the Cynthian goddess, Diana.
Cynthus, *i*, [*Κύνθος*], *m.*, a mountain of Delos, the birthplace of Apollo and Diana.
Cythēra, *ōrum*, [*Κύθηρα*], *n. pl.*, an island in the Aegean, northwest of Crete; near this island Venus is said to have risen from the foam of the sea.
Cytherēa, *ae*, [*Cythēra*], *f.*, Venus.
Cythēriacus, *a, um*, [*Cythēra*], of Cythera, sacred to Venus.
cytissus, *i*, [*κυτίσος*], *m., f.*, the shrub-by lucerne, trefoil, clover.

D

Daedalus, *i, m.*, the mythical Athenian architect, father of Icarus, and builder of the Cretan Labyrinth.
Damasichthōn, *onis*, [*Δαμασιχθων*, earth subduer], *m.*, a son of Amphion and Niobe, slain by Apollo.
damma, *ae, m., f.*, a fallow deer, doe.
damnō, *āre. āvi, ātus*, [*damnum*], to condemn, sentence; devote, consign; blame, disapprove, reject.
damnōsus, *a, um*, [*damnum*], *adj.*, injurious, destructive, pernicious.
damnum, *i, n.*, harm, damage, loss, injury, misfortune, ruin.
Danaē, *ēs*, [*Δανάη*], *f.*, daughter of Acrisius, and mother of Perseus by Jupiter.
Danaëus, *a, um*, [*Danaē*], *adj.*, pertaining to, descended from Danaë; *hērōs*, i.e. Perseus.
Danaus, *a, um*, *adj.*, pertaining to Danaus, an ancient king of Argos; (meton.) Grecian; subs., *Danaī ōrum, m. pl.*, the Greeks.
daphnē, *ēs, f.*, the laurel tree, bay tree; hence **Daphnē**, *ēs, f.*, the daughter of the river god Peneus, who was changed into a laurel tree.

daps, dapis, f., used regularly in the pl., *a sacrificial feast; a feast, a banquet; food, viands.*

Dardanius, a, um, [Dardanus], adj., *Dardanian; poet., Trojan.*

Dardanus, i, [Δάρδανος], m., *Dardanus, one of the founders of the royal house of Troy.*

dē, prep. w. abl., of source, place whence, of, from, out of, down from; with expressions of material, of, out of; in derived sense, in regard to, concerning, about.

dea, ae, f., a goddess.

dēbeō, ēre, uī, itus, [for dēhibeō, from dē + habeō, to keep back], to owe; (in pass.), be due, destined.

dēbilis, e, [dē + habilis, manageable], adj., *unmanageable; weak, maimed, crippled.*

dēbilitō, āre, āvī, ātus, [dēbilis], to cripple, hurt, weaken.

dēcerpō, ere, sī, tus, [dē + carpō], to pluck off or away.

dē-certō, āre, āvī, ātus, to fight, contend, strive.

decet, ēre, uit, —, to be fitting, proper, suitable, becoming.

dēcidō, ere, cidī, —, [dē + cadō], to fall, fall down.

decies, [decem, ten], num. adv., *ten times.*

decimus, a, um, [decem, ten], adj., *tenth.*

dēcipiō, ere, cēpī, ceptus, [dē + capiō], to deceive, beguile, catch.

dē-clinō, āre, āvī, ātus, to turn aside or away; close, shut, lower.

dēclivis, e, [dē + clivus], adj., *inclining downwards, sloping; as subs., n., a slope.*

decor, ōris, [decus], m., *that which is seemly; grace, beauty.*

decorō, āre, āvī, ātus, [decus], to decorate, adorn.

decōrus, a, um, [decor], adj., *becoming, fitting, seemly; comely, beautiful.*

dē-crēscō, ere, crēvī, crētus, to grow less, decrease, diminish, disappear.

dēcrētum, i, [dēcernō, to decide], n., *a decree, ordinance, decision.*

dē-currō, ere, cucurrī, or curri, cursus, to run down; have recourse to.

decus, oris, [from root dec, in decet], n., *an ornament, adornment; grace, beauty; glory, dignity, honor.*

dē-decet, ēre, uit, —, to be unseemly; to disgrace.

dē-decus, oris, n., *disgrace, dishonor, shame; cause of shame, blemish.*

dē-dūcō, ere, dūxī, ductus, to lead, bring, draw down or away; turn aside.

dē-fendō, ere, i, fēnsus, to defend, guard, protect.

dēfēnsor, ōris, [dēfendō], m., *one who defends, a protector, defense.*

dē-ferō, ferre, tulī, lātus, to take, bear, bring, carry from one place to another.

dēfessus, a, um, [part. dēfetiscor, to become weary], adj., *wearied, weary, fatigued.*

dē-ficiō, ere, fēcī, fectus, [dē + faciō], to fail, desert, be wanting; faint, sink down.

dē-fleō, ēre, ēvī, ētus, to weep over, lament.

dē-fluō, ere, fluxī, fluxus, to flow, glide, slip, fall down.

dēfōrmis, e, [dē + fōrma], adj., *misshapen, shapeless, ugly, unsightly.*

dē-frēnātus, a, um, [dē + part. frēnō, to bridle], adj., *unrestrained.*

dē-fungor, i, fūntus, to have done with, get through with, discharge, finish.

dē-grandinat, impers., *it stops hailing.*

dē-gravō, āre, —, ātus, to weigh down, burden.

dē-hiscō, ere, hīvī, —, to yawn, open wide.

Dēianira, ae, [Δηϊάνειρα], f., *the daughter of Oeneus, and wife of Hercules.*

dē-iciō, ere, iēcī, iectus, [dē + iaciō], to cast, hurl down; destroy.

- dēlectus, ūs, [dēliciō], m.,** *a throwing down; fall.*
- dēinde, (dissyl.), [dē + inde], adv.,** *from there, thenceforward; thereafter, thereupon, then; next, next in order, then, after that.*
- dē-lābor, ī, lāpsus, to fall down, fall into; glide down, descend softly, steal down; fly, swoop down.**
- dēlectō, āre, āvī, ātus, [dē + intens. *laciō, to allure], to delight, charm, please.**
- dē-lēniō, ire, ivī, itus, to soothe, charm, fascinate.**
- dēleō, ēre, ēvī, ētus, to efface, abolish, destroy, extinguish.**
- dēliciae, ārum, [dēliciō, to allure], f. pl., a delight; darling, favorite, sweetheart.**
- dēlictum, ī, [dēlinquō, to fail], n., a fault, offense, trespass.**
- dē-ligō, ēre, lēgī, lēctus, [dē + legō], to choose, choose out, select, pick.**
- dē-litēscō, ere, lituī, —, [dē + latēscō, to hide one's self], to hide, conceal one's self, lie hidden.**
- Dēlius, a, um, [Dēlos], adj., of Delos, Delian; an epithet of Apollo and Diana.**
- Dēlos, ī, [Δῆλος], f., Delos, an island in the Aegean, the birthplace of Apollo and Diana.**
- Delphī, ōrum, [Δελφοί], m., a city in Phocis, famous as the seat of the Oracle of Apollo; (meton.) oracles, mysteries.**
- Delphicus, a, um, [Delphī], adj., Delphic, belonging to Delphī.**
- delphīn, īnis, m., a dolphin.**
- dēlūbrum, ī, [dēluō, to wash out, cleanse], n., the place of expiation; a sanctuary, shrine, temple.**
- dē-mēns, entis, adj., out of one's mind or senses, mad, distracted, demented, foolish.**
- dēmentia, ae, [dēmēns], f., madness, folly.**
- dēmissus, a, um, [part. dēmittō], adj., let down, lowered; hanging down.**
- āē-mittō, ere, misi, missus, to send down, cast down, let down; thrust down or into.**
- dēmo, ere, dēmpsī, dēemptus, [dē + emō, to buy, obtain], to take away, remove.**
- dē-mōlior, irī, itus, to tear down, demolish, destroy.**
- dēmum, [a superlative form of dē], adv., at length, at last, finally.**
- dē-negō, āre, āvī, ātus, to reject, refuse.**
- dēnī, ae, a, [decem, ten], num. adj., ten at a time, ten each; poet., ten.**
- dēnique, adv., finally, at length; in short, in fact, at all; tum or tunc dēnique, then for the first time, not till then; modo dēnique, never until now.**
- dēns, dentis, [from root in edō, to eat; compare edēns], m., a tooth, of man or animal; tusk.**
- dēnsus, a, um, adj., close together, dense, thick, crowded; thick set; continuous; in active sense, making dense, solidifying.**
- dē-pellō, ere, puli, pulsus, to drive away, ward off, put to flight.**
- dē-pendēō, ēre, —, —, to hang down from, hang down.**
- dē-pereō, ire, īl, itūrus, to go to ruin, perish, be lost.**
- dē-plōrō, āre, āvī, ātus, to weep, lament, deplore.**
- dē-pōnō, ere, posuī, positus, to lay aside, lay down, set aside or apart; set in, plant; get rid of; quench; depositus, a, um, [part. dē-pōnō], adj., laid down; laid out as a corpse, dead.**
- dē-poscō, ere, poposci, —, to call for, require; demand for punishment.**
- dēpositum, ī, [dēpōnō], n., that which is deposited, a trust; poet., the seed planted in the ground, the product of the seed, the harvest.**
- dē-precor, āri, ātus, to plead against, seek to avoid.**
- dē-prehendō (deprēndō), ere, ī, hēnsus, to catch, overtake; com-**

- prehend, understand; detect, apprehend, find out.*
- dēprimō, ere, pressī, pressus, [dē + premō], to press down, weigh down.
- (dē-rigēscō), ere, dēriguī or diriguī, —, to grow rigid, become stiff, harden, turn to stone.
- dēscendō, ere, ī, scēnsus, [dē + scandō, to climb], to go down, climb down, descend; sink down, penetrate into.
- dē-secō, āre, uī, tus, to cut away, prune off.
- dē-serō, ere, uī, tus, to desert, leave, forsake, abandon.
- dē-serviō, ire, —, —, to serve zealously, be devoted to.
- dē-signō, āre, āvī, ātus, to mark out, point out.
- dēsiliō, ire, uī, sultus, [dē + saliō, to leap], to leap down.
- dē-sinō, ere, sivi (siī), situs, to leave off, cease.
- dē-sistō, ere, stitī, stitus, to stand off from; leave off, cease.
- dēsōlō, āre, āvī, ātus, [dē + sōlus, alone], to forsake, abandon, leave alone.
- dē-spectō, āre, —, —, [intens. dē-spiciō], to look down upon.
- dēspiciō, ere, spexī, spectus, [dē + *speciō, to look], to look down upon; despise, reject, scorn.
- dēstituō, ere, ī, ūtus, [dē + statuō], to set apart; leave, abandon.
- dē-stringō, ere, strīnxī, strictus, to strip off; unsheathe, draw.
- dē-struō, ere, strūxī, strūctus, to pull down, destroy, demolish.
- dēsuētus, a, um, [part. dēsuēscō, to become unaccustomed], adj., unaccustomed, unfamiliar, strange.
- dēsultor, ōris, [dēsiliō], m., a vault-er; dēsultor amōris, inconstant, fickle.
- dē-sum, esse, fui, —, to be wanting, absent, missing.
- dē-tegō, ere, tēxī, tēctus, to uncover, expose, lay bare.
- dēterior, ius, [comparative of dēter an obsolete form of dē], adj. comp., lower, worse, of less value.
- dē-terō, ere, trīvī, tritus, to rub, away, wear away.
- dētineō, ēre, uī, tentus, [dē + tenēō], to keep back, detain, stay, hold; hold any one to an act or work, train.
- dē-trāctō, āre, āvī, ātus, to refuse, shirk; depreciate, disparage.
- dē-trahō, ere, trāxī, trāctus, to drag off, take away from.
- Deucaliōn, ōnis, [Δευκαλίων], m., son of Prometheus, and husband of Pyrrha.
- deus, ī, m., a god, deity.
- dē-vāstō, āre, —, ātus, to lay waste, devastate.
- dē-vertor, ī, versus, to turn away, turn aside; betake one's self to, turn attention to.
- dē-vincō, ere, vici, victus, to subdue completely, overcome.
- dēvius, a, um, [dē + via], adj., out of the way, remote.
- dē-voivō, ere, ī, volūtus, to roll down, roll off.
- dē-voveō, ēre, vōvī, vōtus, to devote to, give up to, doom to, as a victim to sacrifice; curse, execrate.
- dēvōtus, a, um, [part. dēvoveō], adj., devoted, faithful.
- dexter, era, erum, or tra, trum, adj., on the right, the right hand, the right; suitable, favorable, propitious; subs., f., the right hand.
- Dia, ae, [Δία], f., an old name of the island of Naxos.
- Dīāna, ae, [for Dīvāna], f., daughter of Jupiter and Latona, sister of Apollo, goddess of the chase.
- dicō, āre, āvī, ātus, to give up, set apart, appropriate anything to or for any one; dedicate, consecrate to a god.
- dicō, ere, dixī, dictus, to say, speak; tell, relate; tell, order; speak of, mention; call; foretell, proclaim, predict.
- Dictaeus, a, um, [Dictē], adj., per-

- taining to Dicte, a mountain in Crete; (meton.) Cretan.*
- dictō, āre, āvī, ātus, [freq. dīcō], to pronounce, declare; to dictate to one for writing.
- dictum, ī, [dīcō], n., a word, a speech.
- Dictynna, ae, [δίκτυον, a hunting net], f., an appellation of Diana, who was probably so called in allusion to her favorite pursuit of the chase.
- dī-dūcō, ere, dūxī, ductus, to draw apart, draw off, draw aside.
- diēs, ēī, f. and m., a day; a set day, an appointed time, time in general; a period of time, an age; the light of day, the daylight.
- differō, ferre, distulī, dilātus, [dis- + ferō], to carry different ways, spread abroad, scatter; put off, defer, postpone, delay.
- difficilis, e, [dis- + facilis], adj., difficult, hard; obstinate, morose, churlish.
- diffidō, ere, —, fīsus, [dis- + fidō], to distrust, lose faith in.
- diffugiō, ere, fūgī, —, [dis- + fugiō], to flee in different or all directions, scatter, disperse.
- diffundō, ere, fūdi, fūsus, [dis- + fundō], to pour in different directions; spread, scatter, diffuse, spread abroad, publish; give vent to, give free course to.
- dī-gerō, ere, gessī, gestus, to carry in different directions; explain, interpret; divide, separate, extend (in parts) over.
- digitus, ī, m., a finger; a toe.
- dignor, āri, ātus, [dignus], to count or deem worthy; deign.
- dī-gnōscō, ere, —, —, to know apart, tell apart.
- dignus, a, um, adj., worthy, suitable, fit, proper.
- digredior, ī, gressus, [dī + gradior], to go away, go apart, separate.
- dī-lābor, ī, lāpsus, to glide or slip away, disappear, vanish.
- dilēctus, a, um, [part. diligō], adj. chosen out, loved, beloved, dear.
- diligō, ere, lēxī, lēctus, [dī + legō], to choose out, esteem, love.
- diluvium, ii, [diluō, to wash away], n., a flood, deluge, inundation.
- dī-mittō, ere, misi, missus, to send in all directions; send away, dismiss; give up, let go, abandon.
- dī-moveō, ēre, mōvī, mōtus, to move or put aside, part, separate, divide; drive away, dissipate, scatter, remove.
- Dindyma, ōrum, [Δίνδυμα], n., a mountain in Mysia, sacred to Cybele.
- Diomēdēs, is, [Διομήδης], m., son of Tydeus, king of Aetolia, one of the Greek chiefs before Troy.
- Diomēdēus, a, um, [Diomēdēs], adj., of or belonging to Diomedes.
- Dircē, ēs, [Δίρκη], f., a fountain in Boeotia.
- dirēctus, a, um, [part. dirigō], adj., straight, direct.
- dirigō, ere, rēxī, rēctus, [dis- + regō], to cause to move in a straight line, guide, direct.
- dirimō, ere, emī, ēemptus, [dis- + emō, to buy, obtain], to part, divide, separate; interrupt, break off, put an end to.
- diripiō, ere, uī, reptus, [dis- + rapiō], to tear in pieces; tear away, strip off.
- dīrus, a, um, adj., fearful, dreadful, awful; ill omened, portentous, dire; horrid, shocking, cursed, wild, cruel, fierce, fell.
- dis- (dī-), an inseparable particle used in composition with other words, and having the force of *asunder*, in pieces, in different directions; it also has sometimes the force of a negative.
- dīs, dītis, [comp. dītiōr, superl. dītissimus], adj., rich.
- Dīs, Dītis, m., the god of the Lower World, Pluto.
- dis-cēdō, ere, cessī, cessus, to go in different directions; depart, withdraw from, leave, go away.

- discidium**, **il**, [discindō, to tear apart], **n.**, a parting, separation.
- discō**, **ere**, **didici**, —, to learn, become acquainted with, learn how.
- discordia**, **ae**, [discors], **f.**, disagreement, discord, strife.
- discors**, **cordis**, [dis + cor], **adj.**, discordant, unlike, different.
- discrīmen**, **inis**, [discernō, to separate], **n.**, that which separates two things; an intervening space, interval, distance; a discrimination, distinction, difference; a decision, test.
- disertus**, **a**, **um**, [for dissertus, part. disserō, to discuss, speak], **adj.**, skillful, clever, fluent, eloquent.
- disiciō**, **ere**, **iēcī**, **iectus**, [dis + iaciō], to throw apart, disperse, scatter.
- dis-pār**, **paris**, **adj.**, unequal, of uneven length.
- dispiciō**, **ere**, **spexī**, **spectus**, [dis + *speciō, to look], to behold, look upon, see, descry.
- dis-pōnō**, **ere**, **posuī**, **positus**, to place here and there, at intervals, arrange, distribute.
- dis-saepiō**, **ere**, **si**, **tus**, to part off, separate, divide.
- dis-siliō**, **ire**, **ui**, —, [dis + saliō, to leap], to leap or spring apart or asunder.
- dis-similis**, **e**, **adj.**, unlike, different.
- dis-simulō**, **āre**, **āvī**, **ātus**, to make a thing appear other than it is, dissemble, disguise, hide, conceal, keep secret; disregard, ignore.
- dis-sociō**, **āre**, **āvī**, **ātus**, to disjoin, disunite.
- dis-suādeō**, **ēre**, **suāsī**, **suāsus**, to dissuade, advise against, oppose.
- dis-tendō**, **ere**, **i**, **tentus**, to stretch out, distend, fill.
- di-stinguō**, **ere**, **stinxi**, **stinctus**, to separate, divide, mark off.
- di-stō**, **āre**, —, —, to stand apart, be distant, be different.
- diū**, **adv.**, for a long time, long.
- diurnus**, **a**, **um**, [diēs], **adj.**, of the day, daily.
- diuturnus**, **a**, **um**, [diū], **adj.**, of long duration, lasting, long.
- diva**, **ae**, [divus], **f.**, a goddess.
- di-vellō**, **ere**, **i** (**vulsī**), **vulsus**, to rend asunder, tear in pieces, tear away.
- diversus**, **a**, **um**, [part. divertō], **adj.**, turned in different directions, separated, apart, opposite; different, various, remote.
- di-vertō**, **ere**, **i**, **versus**, to turn away, turn aside; in pass. with reflexive force, to turn one's self away to, resort, have recourse to.
- dives**, **itis**, **adj.**, rich, wealthy, abounding in.
- dividō**, **ere**, **visī**, **vīsus**, to part asunder, divide, separate; distribute, share, apportion; separate, remove from, keep apart.
- dividuus**, **a**, **um**, **adj.**, divisible; divided, separated, parted.
- divīnus**, **a**, **um**, [divus], **adj.**, divine, sacred as pertaining to a deity.
- divitiae**, **ārum**, [dives], **f.**, riches, wealth.
- divus**, **a**, **um**, **adj.**, divine; regularly as subs. **divus**, **i**, [dios], **m.**, a god (compare **diva**).
- dō**, **dare**, **dedī**, **datus**, to give, bestow, grant, permit, allow, give up, consign; put, place; to bring or send forth, utter; produce, cause, make; **w. vēla**, **lintea**, spread sail, set sail, sail; **w. verba**, attempt to deceive, pretend; **w. poenam**, pay a penalty; **w. prōmissa**, keep, fulfill a promise; **w. lacrimās**, weep; **w. terga**, turn the back, flee.
- doceō**, **ēre**, **ui**, **tus**, to teach, inform, show, tell, point out.
- doctor**, **ōris**, [doceō], **m.**, a teacher, instructor.
- doctus**, **a**, **um**, [part. doceō], **adj.**, taught; learned, well versed, experienced.
- documentum**, **i**, [doceō], **n.**, evidence, proof.
- doleō**, **ēre**, **ui**, **itus**, to grieve, bear or suffer pain or grief.
- Dolōn**, **ōnis**, [Δόλων], **m.**, a Trojan spy.

dolor, ōris, [doleō], m., *sorrow, grief, distress; resentment, vexation, indignation.*

dolōsus, a, um, [dolus], adj., *crafty, deceitful.*

dolus, ī, [δόλος], m., *a wile, stratagem, trick, fraud, deception.*

domābilis, e, [domō], adj., *conquerable, yielding.*

domesticus, a, um, [domus], adj., *domestic, familiar, native, home-*

domina, ae, [dominus], f., *a mistress.*

dominor, āri, ātus, [dominus], to *be lord, lord it over, rule.*

dominus, ī, m., *a master, ruler, lord; a tyrant.*

domō, āre, uī, itus, to *conquer, subdue, tame, overcome.*

domus, ūs, and ī, f., *house, home, abode, mansion, palace; household, family, race, house.*

dōneo, [shortened dōnicum], conj., *as long as, while; until, till.*

dōnō, āre, āvi, ātus, [dōnum], to *give, present with, bestow, grant.*

dōnum, ī, n., *a gift, present, prize; a votive offering.*

Dōris, idis, f., *the wife of Nereus.*

dōs, ōtis, [dō], f., *a dowry; endowment, gift.*

dōtālis, e, [dōs], adj., *pertaining to a dowry or marriage portion; given as a portion.*

dracō, ōnis, [δράκων], m., *a serpent, a dragon.*

Drūsus, ī, m., *a surname in the Livian family, especially the younger Drusus, son of Tiberius, adopted brother of Germanicus.*

Dryades, um, [Δρυάδες], f. pl., *wood nymphs, dryads.*

dubitābilis, e, [dubitō], adj., *doubtful.*

dubitō, āre, āvi, ātus, [dubius], to *waver, be uncertain, be in doubt, hesitate, have misgivings, question.*

dubius, a, um, adj., *wavering, irresolute, hesitating; uncertain, doubtful, to be doubted.*

dūcō, ere, dūxī, ductus, to *lead,*

draw, bring, conduct, carry, take; draw, draw forth, heave a sigh; protract, prolong; pass, spend; form, fashion, construct, make, produce; take on, assume; derive one's origin; w. rēmōs, ply; w. aurās, breathe.

dulcēdō, inis, [dulcis], f., *sweetness, charm.*

dulcis, e, adj., *sweet to the taste; sweet, pleasant, delightful, charming; dear, beloved.*

Dulichium, ī, n., *an island in the Ionian sea, south of Ithaca.*

Dulichius, a, um, adj., *pertaining to Dulichium, belonging to Ulysses.*

dum, conj., *while, as long as; until; provided that, if only; as adv., yet; nōn-dum, not yet, etc.; dum modo, provided that, if only.*

duō, ae, ō, num. adj., *two.*

duplicō, āre, āvi, ātus, [duplex, double], to *double, increase; double up, bow.*

dūritia, ae, [dūrus], f., *hardness.*

dūritiēs, ēi, [dūrus], f., *hardness.*

dūrō, āre, āvi, ātus, to *harden, make hard; be hardened, patient, endure, be strong, be firm.*

dūrus, a, um, adj., *hard to the touch; of water, frozen; hardy, vigorous, stout, sturdy; rough, dangerous; hard, severe, arduous; harsh, cruel, unfeeling, unsympathetic.*

dux, ducis, m., f., *a leader, guide, conductor.*

E

ē, prep., see **ex**.

ebur, oris, n., *ivory; anything made of ivory, e.g., a scabbard, the curule chair.*

eburneus (eburnus), a, um, [ebur], adj., *of ivory, ivory.*

ecce, interj., *lo! behold! see! look!*

echidna, ae, [ἐχίδνα], f., *an adder; w. Lernaëa, the Lernaean hydra.*

Echiōn, onis, [Ἐχίων], m., *one of the giants who sprang up from the dragon's teeth sown by Cadmus.*

- Ēchō, ūs**, [person. ἥχώ], f., a nymph, one of Juno's attendants, who, having offended the goddess, lost all power of speech except that of mere repetition of sound.
- ecquis, quid**, interrog. pron., any one? anything? any? **ecquid**, whether? do? does? will?
- edāx, ācis**, [edō, eat], adj., devouring, destroying, consuming.
- ē-discō, ere, didicī**, —, to learn completely, by heart; learn.
- ē-dō, ere, didī, ditus**, to give out, put forth; publish, announce, say, declare; bring forth, bear, produce, beget; produce, perform, bring about, cause.
- ē-dūcō, ere, dūxī, ductus**, to lead or draw out or forth.
- efferō, ferre, extulī, ēlātus**, [ex + ferō], to bring or carry out or forth or away; carry out for burial; raise, lift up.
- effervēscō, ere, ferbuī**, —, [ex + fervēscō, to begin to boil], to boil up; light up, glow.
- effētus, a, um**, [ex + fēta, that has brought forth young; exhausted with bearing], adj., worn out, exhausted.
- efficiō, ere, fēcī, fectus**, [ex + faciō], to work out, accomplish, make, form.
- effigiēs, ēī**, [effingō, to form], f., an image, effigy, statue, form.
- efflō, āre, āvī, ātus**, [ex + flō, to blow], to blow out, breathe out, exhale.
- effluō, ere, fluxī**, —, [ex + fluō], to flow out, flow forth, slip away, escape.
- effodiō, ere, fōdī, fossus**, [ex + fodiō], to dig out or up, excavate.
- effugiō, ere, fūgī**, —, [ex + fugiō], to flee away, escape; flee from, avoid, shun.
- ef-fulgeō, ēre, fulsī**, —, [ex + fulgeō], to shine forth, gleam, glitter, glow.
- effundō, ere, fūdī, fusus**, [ex + fundō], to pour forth, pour out; give forth, put forth.
- ē-gelidus, a, um**, adj., not cold, tepid, mild.
- egēns, entis**, [part. egeō], adj., needy, poor, in want, wanting, without.
- egeō, ēre, uī**, —, to be in want of, have need of, be without.
- ego**, pers. pron., I.
- Ēgeria, ae, f.**, a nymph in Roman mythology, the wife of Numa.
- ē-gerō, ere, gessī, gestus**, to carry out, take away, remove.
- ēgredior, ī, gressus**, [ex + gradior], to go or come out or forth; mount, ascend.
- ēgressus, ūs**, [ēgredior], m., a going out, egress, departure.
- ēheu, interj.**, ah! alas!
- ei, interj.**, ah! alas! w. mihi, ah me!
- ē-iaculor, āri, ātus**, to shoot out, throw out.
- ē-iciō, ere, iēcī, iectus**, [ex + iaciō], to cast out, cast or throw up.
- ēiectō, āre, āvī, ātus**, [ex + iactō, freq. iaciō], to cast forth, throw up.
- ē-lābor, ī, lāpsus**, to slip or glide away, escape.
- elegēia, ae**, [ἐλεγεία], f., elegiac song or strophe, the first line of which is a hexameter, and the second a pentameter; personified, the muse of elegiac poetry.
- elegī, ōrum**, [ἐλεγοί], m., elegiac verses or poems.
- Ēlēus, a, um**, [Ēlis], adj., Elean, belonging to Elis (see below); flūmen **Ēlēum**, the Alpheus.
- elementum, ī**, [probably from root al, to nourish; compare alimentum], a first principle, element; generally in pl., beginnings, first acts or duties.
- ē-lidō, ere, lisī, lisus**, [ex + laedō], to strike or dash out or up; dash to pieces, shatter, crush.
- ēligō, ere, lēgī, lēctus**, [ex + legō], to pick out, choose, select, elect.
- Ēlis, idis**, [Ἠλῆς], f., the most westerly district of the Peloponnesus, with a capital of the same name, near which the Olympic games were held.
- ēlix, icis, f.**, a ditch.

- eloquium**, *ii*, [ēloquor, *to speak out*], *n.*, expression, speech, eloquence.
- ē-lūdō**, *ere, i, lūsus*, *to avoid, escape, shun*; delude, cheat, mock.
- ē-luō**, *ere, i, lūtus*, *to wash out or away, cleanse*.
- Ēlysium**, *a, um*, [Ēlysium], *adj.*, Elysian, pertaining to Elysium, the home of the Blessed in the Lower World.
- Ēmathides**, *um*, [Ēmathia], *f.*, the daughters of the Macedonian king, Pierus, the Pierides.
- Ēmathius**, *a, um*, [Ēmathia], *adj.*, Emathian; (meton.) Macedonian. Emathia was a district of Macedonia.
- ēmendō**, *āre, āvi, ātus*, [ex + mendum, *a fault*], *to correct, improve, revise*.
- ē-mentior**, *irī, itus*, *to speak falsely, lie, feign*.
- ē-mereō**, *ēre, uī, itus*, *to merit, deserve*; *to serve out, complete*.
- ē-mētiōr**, *irī, mēnsus*, *to measure off, travel over, traverse*.
- ē-micō**, *āre, uī, ātus*, *to spring or leap out, dart or bound forth; leap up*.
- ē-mineō**, *ēre, uī, —*, *to stand out, reach upward, project*.
- ēminus**, [ex + manus], *adv.*, *at a distance*.
- ē-mittō**, *ere, mīsī, missus*, *to send forth, let loose*.
- ē-modulor**, *ārī, —*, *to sing, celebrate*.
- ēn**, *interj.*, *lo! behold! see!*
- enim**, *conj.*, *for, namely, for instance, truly, indeed*.
- Enipeus**, *i*, [Ἐνιπεύς], *a river in Thessaly*.
- ē nitor**, *i, nīsus or nīxus*, *to exert one's self, struggle; mount upward; bring forth, bear offspring*.
- Ennius**, *i, m.*, *a Roman poet of the ante-classical period, father of Roman epic poetry*.
- Ennomus**, *i, m.*, *a Lycian, slain before Troy*.
- ēnsis**, *is, m.*, *a sword, a knife*.
- ē-numerō**, *āre, āvi, ātus*, *to enumerate, count up, recount, relate*.
- ēō**, *ire, ivī, (ii), itus*, *to go, go forth, rush forth*.
- eōdem**, *adv.*, *in the same place, together; to the same place*.
- Ēōus**, *a, um*, [Ēōs, Ἠώς], *adj.*, *of the dawn, of the morning, eastern, oriental*; *subs.*, **Ēōus**, *i, m.*, *the morning star, the morning; a name of one of the horses of Phoebus*.
- Epaphus**, *i*, [Ἐπαφος], *m.*, *son of Jupiter Ammon and Io*.
- Ephyrē**, *ēs*, [Ἐφύρη], *f.*, *a mythical name for Corinth, after a sea nymph of that name*.
- Epimēthis**, *idis*, [Ἐπιμηθίς], *f.*, *Pyrrha, the daughter of Epimetheus*.
- epistula**, *ae*, [ἐπιστολή], *f.*, *a letter, epistle*.
- epos**, (only *nom. and acc.*), [ἔπος], *n.*, *a heroic poem, an epic*.
- epulae**, *ārum*, *f. pl.*, *viands, dishes*.
- eques**, *itis*, [equus], *m.*, *a horseman, a rider, a mounted soldier, a knight; a knight, one of the equestrian order, next below the senatorial class*.
- equidem**, *adv.*, *truly, indeed, by all means*.
- equinus**, *a, um*, [equus], *adj.*, *of a horse*; *w. nervus*, *a bowstring of horsehair*.
- equus**, *i, m.*, *a horse, a steed*.
- era**, *ae*, [erus], *f.*, *a mistress, lady, sweetheart*.
- ērgō**, *adv.*, *therefore, then*.
- Ēridanus**, *i*, [Ἠριδανός], *m.*, *another name of the river Po*.
- ērigō**, *ere, rēxī, rēctus*, [ex + regō], *to raise up, set up, lift up*.
- Erinyes**, *yos*, [Ἐρινύς], *f.*, *one of the Furies*; (meton.) *a scourge, a curse*.
- ēripiō**, *ere, uī, reptus*, [ex + rapiō], *to snatch away, snatch, remove, take away; rescue from any danger*.
- errō**, *āre, āvi, ātus*, *to wander, wander about or around; wander off, stray; wander or hover around; be in error, go wrong, go astray*.

error, ōris, [errō], m., a wandering, straying; an error, mistake, a deception, trick, delusion.

ē-rubēscō, ere, rubuī, —, to redden; blush.

ē-rudiō, ire, ivi, itus, [ex + rudis, unformed], to teach, communicate, instruct in.

ē-ruō, ere, i, tus, to pluck or tear up; overthrow, ruin, destroy utterly.

erūs, i, m., a master of a house, lord, master, owner.

ervum, i, n., the bitter vetch or wild pea.

Erycina, ae, [Eryx], f., an epithet of Venus, who had a temple near Mt. Eryx.

Erymanthus, i, [Ἐρύμανθος], m., a chain of mountains in Arcadia; also a river in Arcadia.

Eryx, ycis, [Ἐρυξ], m., a mountain in the western part of Sicily.

ē-sca, ae, [edō, to eat], f., food, viands, meat.

et, conj., and; also, even, too; **et — et,** both — and.

et-iam, adv. and conj., and also, too, likewise; even.

etiam-num, adv., still, even now, even yet.

et-si, conj., even if, although.

Euboicus, a, um, [Euboea], adj., of Euboea, an island in the Aegean, Euboean.

Eumenides, um, [Εὐμενίδες], f. pl., the kindly goddesses, a euphemistic title of the Furies.

Euphorbus, i, [Εὐφορβος], m., a Trojan, son of Panthoüs.

Euphrätēs, is, [Εὐφράτης], m., one of the largest and most famous rivers of Asia.

Eurōtās, ae, [Εὐρώτας], m., the chief river of Laconia, on which Sparta stood.

Eurus, i, [Εὖρος], m., the southeast wind, the east wind.

Eurydicē, ēs, [Εὐρυδική], f., the wife of Orpheus.

Eurymidēs, ae, [Eurymus], m., Telemus, the son of Eurymus, a seer.

Eurypylus, i, [Εὐρύπυλος], m., a Grecian leader in the siege of Troy.

Eurystheus, ei, [Εὐρυσθεύς], m., son of Sthenelus, king of Mycenae, who, at Juno's command, imposed upon Hercules his twelve labors.

ē-vādō, ere, vāsī, vāsus, intrans., to go forth, mount up, ascend, climb up; trans., pass over, leave behind.

ē-vānēscō, ere, vānuī, —, to vanish away, disappear.

ēvānidus, a, um, [ēvānēscō], adj., vanishing, passing away.

ē-vehō, ere, vexī, vectus, to carry out, bear away, bear.

ē-vellō, ere, i, vulsus, to tear out, pluck out, tear away.

ē-veniō, ire, vēnī, ventus, to come forth, come to pass, happen.

ēventus, ūs, [ēveniō], m., an event, occurrence, happening, fortune.

ē-vertō, ere, i, versus, to upturn, overturn, overthrow, ruin, destroy.

ē-vestigātus, a, um, [part. ē + vestigō, to follow in the track of], adj., discovered, investigated, traced out.

ē-vincō, ere, vici, victus, to overcome completely, vanquish.

ēvitābilis, e, [ēvitō, to avoid], adj., avoidable.

ē-volō, āre, āvī, ātus, to fly out, forth, rush forth.

ē-volvō, ere, i, volūtus, to roll out, evolve; unroll.

ex or ē (ex always before a vowel and often before a cons.), prep. w abl., out of, from, in different senses; **ex meritō,** in accordance with desert; **ex illā parte,** on that side, in that region; **vivere ex raptō,** to live on plunder; **ex aequō,** equally; **ex ordine,** in order; **ē nōbīs mājima,** the eldest of us.

exāctus, a, um, [part. exigō], adj., completed; precise, accurate, exact.

ex-aestuō, āre, āvī, ātus, to boil up, foam up, seethe, surge.

exāmen, inis, [for exāgmen. from ex + agō], n., a swarm.

exanimātus, a, um, [part. exani

- mō**, *to deprive of life*, adj., *dead, lifeless*.
- exanimis**, e, [ex + anima], adj., *lifeless, dead*.
- ex-ārdescō**, ere, ārsī, ārsus, *to blaze up, be kindled, burn*.
- ex-asperō**, āre, āvī, ātus, *to roughen*.
- ex-audiō**, īre, ivī (ii), itus, *to hear, hear distinctly; hear, regard, heed*.
- ex-cēdō**, ere, cessī, cessus, *to go forth, withdraw, leave; go beyond, be in excess of, exceed*.
- excelsus**, a, um, [part. excellō, *to be superior*], adj., *elevated, raised, high, lofty*.
- excidium**, ii, [for *exscidium*, from *exscindō*, *to destroy*], n., *downfall, destruction, ruin, overthrow*.
- excidō**, ere, ī, —, [ex + cadō], *to fall from, slip from; fall down, faint, swoon; miss, lose, fail to obtain, fail*.
- excipiō**, ere, cēpī, ceptus, [ex + capiō], *to take up, catch; receive, welcome; receive, accept; gather, gather up; take up, take in turn; take up in order, come next; answer, rejoin; exceptus*, w. abl. abs. construction, *with the exception, except, beside*.
- excitō**, āre, āvī, ātus, [freq. *excitō*, *to call forth*], *to excite, arouse, stir up*.
- ex-clāmō**, āre, āvī, ātus, *to cry out, exclaim, say with a loud voice*.
- ex-colō**, ere, uī, cultus, *to cultivate, improve, refine*.
- excubiae**, ārum, [excubō, *to camp out*], f. pl., *a watch, guard, sentry, sentinel*.
- excutiō**, ere, cussī, cussus, [ex + quatiō, *to shake*], *to shake off, shake out, throw off, drive off, drive out of, rouse up out of*.
- exemplum**, ī, [eximō, orig., *to take out as a sample*], n., *a sample, specimen; example, precedent, pattern, model; warning example, warning; way, method, manner, kind*.
- ex-eō**, īre, ii (ivī), itus, *to go forth, issue forth*.
- exerceō**, ēre, uī, itus, [ex + arceō], *to drive, keep busy, employ, keep in action; exercise, train, practice; vex, torment, harass*.
- ex-hālō**, āre, āvī, ātus, *to breathe out*.
- ex-hauriō**, īre, hausī, haustus, *to draw out, drain to the dregs, empty; undergo, endure*.
- exhibeō**, ēre, uī, itus, [ex + habeō], *to present, deliver, give up, produce; show, display, exhibit*.
- exhorrēscō**, ere, horrui, —, [inch., ex + horreō], *to tremble, shudder, be terrified*.
- exhortor**, āri, ātus, *to exhort, encourage, urge on*.
- exigo**, erē, ēgi, āctus, [ex + agō], *to drive out, drive forth; drive or thrust through; demand, require, inquire; bring to an end, complete, finish*.
- exiguus**, a, um, [exigō], adj., *small, little, scanty, petty, slender, thin*.
- exilis**, e, [for **exigilis*, from *exigō*], adj., *slender, thin, small*.
- eximius**, a, um, [eximō], adj., *select, choice, excellent*.
- eximō**, ere, ēmī, ēmptus, [ex + emō, *to buy*], *take away, remove, free, release*.
- exitīabilis**, e, [exitium], adj., *fatal, deadly, destructive*.
- exitium**, ii, [exeō], n., *destruction, ruin, death*.
- exitus**, ūs, [exeō], m., *egress; out come, issue, end*.
- ex-onerō**, āre, āvī, ātus, *to free, disburden, relieve*.
- ex-orior**, oriri, ortus, *to rise forth, arise, spring up*.
- ex-ōrō**, āre, āvī, ātus, *to entreat earnestly, beg, implore*.
- exōsus**, a, um, [part. *exōdī*, *to hate*], adj., *hating, detesting*.
- expallēscō**, ere, pallui, —, [inch. ex + palleō], *to grow or turn pale*.
- expellō**, ere, puli, pulsus, *to drive out, eject, expel*.

ex-pondō, ere, i, pēnsus, to weigh out; weigh, consider, judge, decide.
experiēns, entis, [part. **experior**], adj., experienced, used to anything.
experientia, ae, [experiēns], f., trial, proof, test.
experior, irī, tus, to prove, make trial of, try; try, endeavor.
expers, rtis, [**ex** + **pars**], adj., having no share or part in, free from, without.
ex-petō, ere, ivi, itus, to seek after, demand, ask for.
ex-pleō, ēre, ēvi, ētus, to fill full; fill up, fill out, complete.
ex-plicō, āre, āvi and ui, ātus and itus, to unfold, spread out, display.
ex-pōnō, ere, posui, positus, to put forth, set forth; set on shore, land; exhibit, explain, relate.
ex-probrō, āre, āvi, ātus, [**ex** + **probrum**, a shameful act], to reproach, upbraid, charge with.
ex-sanguis, e, adj., bloodless, pale, wan.
exsecror, āri, ātus, [**ex** + **sacrō**], to curse, execrate.
exsequiae, ārum, [exsequor, to follow], f. pl., funeral obsequies.
ex-serō, ere, ui, tus, to stretch out, put forth.
exsiliō, ire, ui, —, [**ex** + **saliō**, to leap], to spring forth, leap up.
exsilium, ii, [exsul], n., exile.
ex-sistō, ere, stitī, —, to come forth, emerge, appear.
ex-spatior, āri, ātus, to wander from the way, spread out; overflow.
ex-spectō, āre, āvi, ātus, to expect, await, wait for.
ex-spirō, āre, āvi, ātus, to breathe out, exhale.
ex-sternō, āre, āvi, ātus, [**ex** + **sternō**], to terrify, frighten.
extinctus, a, um, [part. **extinguō**], adj., lost, destroyed, dead.
ex-stinguō, ere, stinxī, stinctus, to extinguish, wipe out, blot out, do away with, put out, destroy.

ex-stō, stāre, —, —, to stand forth, rise above, be prominent, conspicuous.
ex-struō, ere, struxī, strūctus, to build, erect, load, heap, cover.
exsul, ulis, [exsiliō, to spring out], m., f., an exile, a wanderer, refugee.
ex-sultō, āre, āvi, ātus, [freq. **exsiliō**], to spring or leap up; rejoice, exult, boast.
exta, ōrum, n. pl., the more important vital organs of victims, the vitals, the exta, those parts which were consulted in divination.
extemplō, [for **ex** + ***tempulō**, dim. of **tempus**], adv., at once, immediately, straightway.
ex-tendō, ere, i, tentus or tēnsus, to extend, stretch, stretch out.
ex-tenuō, āre, āvi, ātus, to reduce, lessen, diminish.
externus, a, um, [exter, outside], adj., outward, external, foreign, strange.
ex-terreō, ēre, ui, itus, to frighten suddenly, greatly, to strike with terror, terrify.
extimēscō, ere, ui, —, [**ex** + **inch. timeō**], to fear greatly, shudder at.
extrēmus, a, um, adj. (superlat. of **exterus**, outer), outermost, farthest, extreme, remotest, last; **extrēma lūna**, the waning moon; **extrēmus (angulus)**, the merest corner, fragment; adv., **extrēmum**, for the last time.

ex-turbō, āre, āvi, ātus, to drive out, thrust out.

ex-ululō, āre, āvi, to howl.

exuō, ere, i, ūtus, to put off, lay aside, strip off.

exuviae, ārum, [exuō], f. pl., anything which is taken from a body, clothing, garments; the skin of an animal.

F

Fabiī, ōrum, m., members of the famous gens **Fabia** or **Fabian** family.

- fabricātor, ōris**, [fabricō], *m.*, an artificer, contriver, maker, framer.
- fabricō, āre, āvī, ātus**, to frame, build, make.
- fābula, ae**, [for], a story, tale; common talk, gossip, scandal.
- faciēs, ēī**, [faciō], *f.*, external form, appearance, aspect, shape, face, features, form.
- facilis, e**, [faciō], *adj.*, easy, favorable, propitious; easily obtained, common, cheap; of pliant nature, good natured; easily wrought, pliant, plastic, yielding.
- facinus, oris**, [faciō], *n.*, a deed, act; a bad deed, outrage, villainy, crime; per facinus, treacherously, criminally.
- faciō, ere, fēcī, factus**, to do, perform, make; bring to pass, cause, perform; in certain imperat. const., grant, suppose.
- factum, ī**, [faciō], *n.*, anything done, a deed, action, exploit; a proposed deed, a plan.
- fācundia, ae**, [fācundus], *f.*, eloquence, fluency, power of speech.
- fācundus, a, um**, [for], *adj.*, eloquent, fluent.
- faenus, oris, n.**, interest, usury.
- faex, faecis, f.** dregs, lees, sediment; pickle, brine.
- fāgus, ī, f.**, a beech tree, beech wood.
- falcātus, a, um**, [falx], *adj.*, sickle shaped, hooked, curved.
- Faliscus, a, um, adj.**, of or belonging to Falerii, the capital of the Falisci, a Tuscan people; Faliscan, Tuscan.
- fallācia, ae**, [fallāx], *f.*, a trick, artifice, device.
- fallāx, ācis**, [fallō], *adj.*, deceitful, treacherous, deceptive.
- fallō, ere, fefellī, falsus**, to deceive, mislead, cheat; beguile, alleviate; elude, baffle, fail; escape the notice of; disappoint, fail; in pass., be mistaken, deceived.
- falsus, a, um**, [part. fallō], *adj.*, false, pretended, feigned, fancied.
- falx, falcis, f.**, a pruning hook, sickle, scythe.
- fāma, ae**, [for], *f.*, rumor, report, story, common talk; fāma est, rumor has it, the story goes; reputation, renown, fame.
- famēs, is, f.**, hunger, famine.
- famula, ae**, [famulus], *f.*, a female slave, a maid servant, an attendant.
- famulus, ī, m.**, a slave, servant, attendant.
- fānum, ī**, [for], *n.*, a shrine, temple.
- fār, farris, n.**, spelt, the earliest grain cultivated by the Romans; coarse meal, used in sacrifice.
- fās, [for]**, indecl., *n.*, the law or will of the gods, divine law; hence, that which is right, proper, permitted, a sacred duty or obligation.
- fascis, is, m.**, a bundle; in pl., a bundle of rods with an axe in the middle, carried by the lictors before the chief Roman magistrates, the fasces.
- fastī, ōrum**, (properly an *adj.*, fastī diēs), [fās], *m.*, a register of judicial days; a list of the days of the year, calendar, annals.
- fastigium, īi, n.**, the top of a gable, a roof, pinnacle, battlement, top, ridge.
- fātālis, e**, [fātum], *adj.*, given or ordained by fate, fated, allotted; fateful, doom fraught, destructive, deadly.
- fateor, ērī, fassus**, [for], to confess, own, acknowledge, admit; speak out, declare.
- fātīdicus, a, um**, [fātum + dicō], *adj.*, prophesying, fate revealing.
- fātifer, era, erum**, [fātum + ferō], *adj.*, death dealing, destructive.
- fatigō, āre, āvī, ātus**, [*fatis + agō], to tire, weary, plague, torment, vex, harass.
- fātum, ī**, [for], *n.*, a prophetic utterance, prophecy; destiny, fate, the will of heaven, evil destiny, misfortune, doom, death.
- faucēs, ium, f. pl.**, the throat, jaws.
- Faunus, ī, m.**, a sylvan deity, identified with Pan.
- faustus, a, um**, [for *favostus, from

- faveō**, adj., *well-omened, fortunate, favorable, auspicious.*
- fautrix**, ices, [for ***favetrix**, from **faveō**], *one who aids, a protectress.*
- faveō**, ēre, **fāvi**, **fautus**, to be pleased, have good-will toward, be favorable to.
- favilla**, ae, f., *hot and glowing ashes, cinders, embers.*
- favor**, ōris, [**faveō**], m., *favor, good-will, applause, public approval.*
- favus**, i, m., *a honeycomb, honey.*
- fax**, facis, f., *a torch, a firebrand; a nuptial torch, marriage; the torch, flame, passion of love.*
- februa**, ōrum, n. pl., *expiatory rites, offerings for purification.*
- fēcundus**, a, um, [***feō**, to produce], adj., *fruitful, fertile, prolific.*
- fēlix**, icis, adj., *fruitful; favorable, favoring, propitious; happy, fortunate, blessed; wholesome.*
- fōmina**, ae, [see **fēcundus**], *a woman, a female.*
- fēmīneus**, a, um, [**fēmīna**], adj., *belonging to woman, women's.*
- fel**, fellis, n., *gall, poison.*
- fera**, ae, [**ferus**], f., *a wild beast.*
- fērālis**, e, adj., *funereal; death-boding, baleful, ill-omened.*
- ferāx**, ācis, [**ferō**], adj., *fertile, productive, fruitful; abounding in.*
- ferē**, adv., *nearly, almost; usually, commonly, mostly.*
- feretrum**, i, [**φέρετρον**], n., *a bier.*
- ferīnus**, a, um, [**ferus**], adj., *belonging to a wild animal.*
- feriō**, ire, —, —, to strike, smite; cut with a blow; kill by striking, slay.
- feritās**, ātis, [**ferus**], f., *wildness, fierceness.*
- ferō**, ferre, tuli, lātus, to bear, carry, bring; = *efferre*, to carry forth to burial; w. reflex. pron. or w. passive voice in middle sense, bear one's self, betake one's self, go; w. *vestigia*, *gradūs*, etc., turn, direct; bear with one as a possession, wear, have; carry away, take away; bear on, urge on, impel; bear, pro-
- duce, bring forth, cause to be; bear off, get, obtain, receive; direct, require, demand, ordain, allow, permit, suffer; bear, endure, suffer, tolerate; say, tell, relate, report; do, perform, celebrate; w. legēs, bring forward, propose, promote.*
- ferōx**, ōcis, [**ferus**], adj., *bold, warlike, fierce, ferocious; high-spirited, fiery.*
- ferreus**, a, um, [**ferrum**], adj., *of iron, iron; hard; stern, pitiless, unyielding.*
- ferrūgō**, inis, [**ferrum**], f., *iron-rust; the color of iron-rust, dark red, dusky, dingy.*
- ferrum**, i, n., *iron; anything made of iron, an iron spear-head, an ax, sword, arrow.*
- fertilis**, e, [**ferō**], adj., *fertile, fruitful, luxuriant.*
- fertilitās**, ātis, [**fertilis**], f., *fertility, fruitfulness, abundance.*
- ferus**, a, um, adj., *wild, untamed; cruel, savage, fierce; waste, wild, rude, uncultivated.*
- ferveō**, ēre or **fervō**, ere, —, —, to boil, glow with heat, burn.
- fervidus**, a, um, [**fervor**], adj., *glowing, burning, fiery, hot.*
- fervor**, ōris, [**ferveō**], m., *glowing heat; heat, vehemence, ardor.*
- fessus**, a, um, [*akin to fatigō*, to weary], adj., *wearied, worn out, exhausted, weak, feeble, weary, spent.*
- festinō**, āre, āvi, ātus, [**festinus**, hasty], to make haste, hurry, be quick.
- fēstus**, i, n., *a festal day, a festival, a holiday.*
- fēstus**, a, um, adj., *festive, festal, joyful.*
- fētūra**, ae, [**fētus**], f., *a breeding; young, offspring, flock*
- fētus**, a, um, [see **fēcundus**], adj., *pregnant, filled with, teeming with.*
- fētus**, ūs, m., *a bringing forth, a production, generation; (meton.) that which is brought forth, offspring; fruit; growth.*
- fībra**, ae, f., *a fiber, nerve, muscle;*

- the vital organs in general, especially the liver, used in taking the omens.*
- fictilis, e**, [fīngō], adj., *made of clay molded into shape, earthen*; subs., n., *an earthen vessel, earthenware.*
- fictus, a, um**, [part. fīngō], adj., *false, feigned*; subs., fictum, i, n., *that which is false, falsehood.*
- fidēlis, e**, [fidēs], *faithful, sincere, true*; trustworthy, safe, secure.
- fidēns, entis**, [part. fidō], adj., *confident, bold*; trusting in, relying upon.
- fidēs, ēl**, [fidō], f., *confidence, reliance, faith*; faithfulness, probity, honor, fidelity, truth; promise, pledge; proof, evidence, conviction, truth; expectation, belief; reality.
- fidēs, ium**, f. pl., *a stringed instrument, a lyre*; the strings of such an instrument.
- fidō, ere, fīsus sum**, *to trust, confide*; to have faith or confidence in, rely upon.
- fidūcia, ae**, [fidō], f., *confidence, reliance, assurance.*
- fidus, a, um**, [fidō], adj., *trusty, trustworthy, faithful.*
- figō ere, fixī, fixus**, *to fix, fasten, fasten up*; fix, establish; set firmly, plant; w. *ōscula*, imprint; pierce, transfix.
- figūra, ae**, [fīngō], f., *figure, form, shape.*
- filia, ae, f.**, *a daughter.*
- filius, i, m.**, *a son.*
- filum, i, n.**, *a thread.*
- findō, ere, fidī, fissus**, *to cleave, split, divide, separate.*
- fīngō, ere, fīnxī, fictus**, *to form, fashion, make, shape, mold*; chafe, press; control; feign, invent, devise; form mentally, think, suppose.
- fīniō, ire, ivī, itus**, [fīnis], *to limit, bound*; check, restrain; put an end to, finish; come to an end, cease.
- fīnis, is, m.**, f., *a boundary, limit, border*; an end, conclusion.
- fīnitimus, a, um**, [fīnis], adj., *bordering upon, neighboring*; subs., fīnitimī, ōrum, m. pl., *those bordering upon, neighbors, neighboring tribes.*
- fīō, fierī, factus**, *to happen, result, take place, be made, become*; mihi fit timor, *fear comes upon me, takes possession of me.*
- firmō, āre, āvī, ātus**, [firmus], *to make firm, support*; secure, assure, make lasting.
- firmus, a, um, adj.**, *firm, strong, resolute.*
- fiscina, ae**, [fiscus, basket], f., *a woven basket, hamper.*
- fistula, ae, f.**, *a tube, pipe*; shepherd's pipe, Pan-pipes.
- flagellō, āre, —, —**, [flagellum, whip], *to scourge, lash.*
- flagrō, āre, āvī, ātus**, *to burn, blaze, glow.*
- flāmen, inis**, [flō, to blow], n., *a blowing*; (meton.) *a wind, a blast.*
- flāmen, inis**, [from the same root as flagrō, he who burns, e.g., offerings], m., *a priest, flamen.*
- flāminica, ae**, [flāmen], f., *the wife of a flamen.*
- flamma, ae**, [from root in flagrō], f., *a flame, fire*; the flame of love or any other passion, passion; a torch.
- flammifer, era, erum**, [flamma + ferō], adj., *flame-bearing, burning, fiery.*
- flammō, āre, āvī, ātus**, [flamma], *to inflame, set on fire.*
- flātus, ūs**, [flō, to blow], m., *a blowing of the wind, a blast.*
- flāveō, ēre, —, —**, [flāvus], *to be yellow or golden*; part. flāvēns, entis, *golden.*
- flāvēscō, ere, —, —**, [inch. flāveō], *to grow yellow, ripen.*
- flāvus, a, um, adj.**, *golden yellow, flaxen, auburn, light-colored.*
- flēbilis, e**, [flēō], adj., *lamentable, deplorable*; weeping, tearful, doleful.
- flectō, ere, flexī, flexus**, *to turn, bend, curve*; direct, guide, turn, move, influence, prevail upon.
- flēō, flēre, flēvī, flētus**, *to weep*; trans., *weep for, lament, bewail.*

- flētus**, ūs, [flēō], m., *a weeping, crying, lamentation, tears.*
- flexilis**, e, [flectō], adj., *flexible, bent, curved.*
- flexus**, ūs, [flectō], m., *a bending, turn, curve, winding.*
- flōrēns**, entis, [part. flōreō], adj., *bright, blooming, gay.*
- flōreō**, ēre, ūi, —, [flōs], *to bloom, be in flower.*
- flōridus**, a, um, [flōs], adj., *in bloom; flowery, of flowers; blooming, beautiful.*
- flōs**, ōris, m., *a flower, blossom; bloom of youth, freshness, prime.*
- fluctus**, ūs, [fluō], m., *a billow, wave, flood, tide, the sea in general.*
- fluidus**, a, um, [fluō], adj., *fluid, flowing; soft, languid, slack; flabby, flaccid.*
- fluitō**, āre, āvi, ātus, [freq. fluō], *to float, flow.*
- flūmen**, inis, [fluō], n., *flowing water, a stream, river, flood, torrent.*
- flūmineus**, a, um, [flūmen], adj., *of a river, river-.*
- fluō**, ere, fluxī, fluxus, *to flow; drip; be in a state of flux.*
- fluviālis**, e, [fluvius, stream], adj., *belonging to a river, river-.*
- focus**, ī, m., *a hearth, fireplace, altar.*
- fodiō**, ere, fōdī, fossus, *to dig; prick, pierce, thrust, wound.*
- foedē**, [foedus], adv., *basely, shamefully.*
- foedō**, āre, āvi, ātus, [foedus], *to defoul, make filthy; defile, pollute.*
- foedus**, a, um, adj., *foul, filthy, abominable, loathsome; hideous, horrible.*
- foedus**, eris, n., *an agreement, contract; treaty, alliance, truce, covenant; law.*
- folium**, ī, n., *a leaf.*
- fōns**, fontis, m., *a spring, fountain, source of river; water.*
- fōntānus**, a, um, [fōns], adj., *from a fountain, spring.*
- (for)**, āri, ātus, *to speak, say.*
- forāmen**, inis, [forō, to bore], n., *an opening, aperture, hole.*
- forceps**, cipis, f., *a pair of pincers, forceps.*
- fore**, forem, for futūrus esse and essem.
- forēnsis**, e, [forum], adj., *of the forum, public.*
- foris**, is, f., *a door, gate, entrance.*
- fōrma**, ae, f., *form, shape, figure, appearance; the form, the person; personal beauty, beauty.*
- formica**, ae, f., *an ant.*
- formidābilis**, e, adj., *terrible, formidable.*
- formidō**, āre, āvi, ātus, *to fear, dread; formidātus, dreaded, inspiring terror.*
- formidō**, inis, f., *fear, terror, dread.*
- fōrmō**, āre, āvi, ātus, [fōrma], *to shape, fashion, form, mold.*
- fōrmōsus**, a, um, [fōrma], adj., *beautiful in form, lovely, fair.*
- fornācālis**, e, [fornāx], adj., *of ovens; dea fornācālis, Fornax, the goddess of ovens.*
- fornāx**, ācis, f., *a furnace, oven, kiln.*
- fors**, fortis, f., *chance, hap, hazard; adv., forte, perhaps, perchance, by chance.*
- forsitan**, [fors sit an], adv., *perhaps, possibly.*
- fortasse**, [for fortassis = forte an sī vis], adv., *perhaps, possibly.*
- fortis**, e, adj., *stout, strong, mighty, powerful, heroic in size and strength; brave, bold, courageous, valiant.*
- fortiter**, [fortis], adv., *strongly, powerfully, valiantly, bravely.*
- fortūna**, ae, [fors], f., *fortune, fate, chance, lot.*
- forum**, ī, n., *a forum, public place of assembly, a court of justice.*
- fossa**, ae, f., *a ditch, trench.*
- foveō**, ēre, fōvi, fōtus, *to warm, keep warm; cherish, foster; cling to, keep to; fondle, caress.*
- frāctus**, a, um, [part. frangō], adj., *broken, weakened, discouraged.*

frāga, ōrum, n. pl., *strawberries.*

fragilis, e, [frangō], adj., *breakable, brittle, fragile; slight, frail.*

fragor, ōris, [frangō], m., *a crash, din, roar, uproar.*

frāgrāns, antis, [part. frāgrō, to emit fragrance], adj., *sweet-scented, fragrant.*

frangō, ere, frēgī, frāctus, to break, dash in pieces; break in pieces, crush, grind.

frāter, tris, m., *a brother.*

frāternus, a, um, [frāter], adj., *brother's, brotherly, fraternal, friendly.*

fraudō, āre, āvi, ātus, [fraus], to defraud, cheat out of, deprive of unjustly.

fraus, fraudis, f., *deceit, deception, fraud, trickery.*

fremō, ere, uī, itus, to roar, rage, howl; resound; wail, bewail, lament.

frēnō, āre, āvi, ātus, [frēnum], to put a bridle on, bridle; curb, check, restrain, govern, control.

frēnum, ī, n., *a bridle, rein, bit, curb.*

frequēns, entis, adj., *often, frequent; assembled in large numbers, in throngs, in crowds.*

frequenter, [frequēns], adv., *often, frequently; in great numbers.*

frequentō, āre, āvi, ātus, [frequēns], to frequent, visit or resort to, visit in crowds, throng.

fretum, ī, n., and fretus, ūs, m., *a strait, channel; the sea.*

frigidus, a, um, [frigeō, to be cold], adj., *cold, frigid, chill, chilling, frosty.*

frigus, oris, n., *the cold, frost of winter; coolness.*

frondeō, ēre, —, —, [frōns], to put forth leaves, leaf out; be in leaf.

frondōsus, a, um, [frōns], adj., *full of leaves, leafy.*

frōns, frondis, f., *a leaf; leaves, foliage; a branch, bough, twig; a garland, wreath.*

frōns, frontis, f., *the forehead, the brow, front, face; the brow, face, countenance as index of feeling.*

fructus, ūs, [fruor], m., *produce, product, fruit; result, reward, return.*

fruor, ī, fructus, (fruitus), to enjoy, take delight in.

frūstrā, adv., *erroneously, in vain, to no purpose, ineffectually.*

frutex, icis, m., *a shrub, bush.*

(frūx), frūgis, f., *more often pl., frūgēs, um, fruit of any kind, grain, corn.*

fuga, ae, [fugiō], f., *flight; swift course, speed; exile, banishment.*

fugāx, ācis, [fugiō], adj., *apt to flee, timid, shy; swift, fleet; shunning, avoiding.*

fugiō, ere, fūgī, fugitus, intrans., to flee, hasten away, escape; trans., flee from, avoid, shun, escape.

fugō, āre, āvi, ātus, [fuga], to put to flight, chase away, scatter, disperse, dispel.

fulcimen, inis, [fulciō, to prop up], n., *a prop, support.*

fulgeō, ēre, fulsī, —, also fulgō, ere, fulsī, —, to flash, shine, gleam, glitter.

fulica, ae, f., *a coot.*

fulmen, inis, [fulgeō], n., *lightning that strikes, a thunder bolt; destructive power, stroke, blow, blast.*

fulvus, a, um, adj., *yellow, tawny.*

fūmificus, a, um, [fūmus + faciō], adj., *smoking, steaming.*

fūmō, āre, āvi, ātus, [fūmus], to smoke, steam, reek, fume.

fūmus, ī, m., *smoke, fume, vapor.*

funda, ae, f., *a sling.*

fundāmen, inis, [fundō, to found], n., *a foundation.*

fundō, ere, fūdī, fūsus, to pour, pour out, forth, shed; throw to the ground, lay low, prostrate; stretch one's self out, lie at full length.

fūnestus, a, um, [fūnus], adj., *deadly, fatal, destructive, mournful, dismal.*

fungor, ī, fūctus, to perform, fulfill, discharge; simulācra fūcta sepulcris, shades who have received the rites of burial.

fūnis, **is**, **m.**, *a rope, line, cord.*

fūnus, **eris**, **n.**, *funeral rites, obsequies; a dead body, corpse; death; ruin, disaster.*

furca, **ae**, **f.**, *a fork; a fork-shaped prop, pole, stake.*

furibundus, **a**, **um**, [**furō**], **adj.**, *raging, wild, frantic.*

furiōsus, **a**, **um**, [**furia**, *fury*], **adj.**, *full of fury, mad, raging.*

furnus, **i**, **m.**, *an oven.*

furō, **ere**, (**uī**), —, *to rage, rave, be furious, wild, mad, frantic, inflamed.*

fūrōr, **ārī**, **ātus**, [**fūr**, *thief*], *to steal, take away, withdraw.*

furor, **ōris**, [**furō**], **m.**, *fury, madness, rage, frenzy, the passion of love.*

fūrtim, [**fūrtum**], **adv.**, *secretly, by stealth.*

fūrtum, **i**, [**fūr**, *thief*], **n.**, *a secret, stealthy action, stealth, artifice, stratagem; a cheat, trick, fraud; a stolen thing.*

fūsilis, **e**, [**fundō**], **adj.**, *molten, liquid.*

futūrus, **a**, **um**, [**part. sum**], **adj.**, *destined to be, future, to come; subs., futūrum, i, n., that which is to come, the future.*

G

Galatēa, **ae**, [**Γαλάτεια**], **f.**, *a sea nymph, daughter of Nereus.*

galea, **ae**, **f.**, *a helmet.*

Gallicus, **a**, **um**, [**Gallus**, *a Gaul*], **adj.**, *Gallic; Gallicus canis, a greyhound.*

Gallus, **i**, **m.**, *C. Cornelius, a Roman elegiac poet, friend of Vergil.*

Gangēs, **is**, [**Γάγγης**], **m.**, *a famous river in India.*

garrulitās, **ātis**, [**garriō**, *to chatter*], **f.**, *a chattering, babbling, prating.*

garrulus, **a**, **um**, [**garriō**, *to chatter*], **adj.**, *chattering, talkative, garrulous.*

gaudeō, **ēre**, **gāvisus**, *to rejoice, be glad, take delight or pleasure in.*

gaudium, **iī**, [**gaudeō**], **n.**, *joy, gladness, delight.*

gelidus, **a**, **um**, [**gelū**, only in **abl.** s., *frost*], **adj.**, *icy, very cold, chill, chilling.*

geminō, **āre**, **āvī**, **ātus**, [**geminus**], *to double, increase, augment.*

geminus, **a**, **um**, **adj.**, *twin, in pairs, two, double.*

gemitus, **ūs**, [**gemō**], **m.**, *a sighing, groaning, sigh, groan, moan, lamentation, wailing; a cry of rage or pain.*

gemma, **ae**, **f.**, *a bud; gem, precious stone; an eye, as in a peacock's tail.*

gemō, **ere**, **uī**, **itus**, *to groan, lament, sigh.*

gena, **ae**, **f.**, generally **pl.**, *the cheek.*

gener, **erī**, **m.**, *a son-in-law.*

generōsus, **a**, **um**, [**genus**], **adj.**, *of noble birth, high born, noble; of a good kind, superior, excellent.*

genetrix, **icis**, [**genitor**], **f.**, *she that produces, a mother.*

geniālis, **e**, **adj.**, *pleasant, joyous, festive.*

genitor, **ōris**, [**gignō**], **m.**, *a begetter, a father.*

gēns, **gentis**, [**root gen** in **gignō**], **f.**, *a race, people, nation; in pl., the peoples or nations of the world.*

genū, **ūs**, **n.**, *a knee.*

genus, **eris**, [**see gēns**], **n.**, *birth, descent, origin; a descendant; a race, nation, people; kind, sort, species.*

Germanicus, **i**, **m.**, *nephew and adopted son of the Emperor Tiberius.*

germānus, **a**, **um**, [**germen**, *an offshoot*], **adj.**, *having the same parents or at least the same father; subs., germānus, i, m., a brother; germāna, ae, f., a sister.*

gerō, **ere**, **gessī**, **gestus**, *to bear, carry, wield, wear, have about one; bear, bring forth, produce; part. gerēns, having, with; have, possess, enjoy; carry out, carry on, accomplish, do, perform; w. bellum wage war.*

- gestāmen, inis, [gestō], n.,** *that which is borne or worn, an ornament, equipment, accoutrement.*
- gestiō, ire, ivi, —, [gestus],** *to express strong feeling by bodily action, be eager, long.*
- gestō, āre, āvi, ātus, [freq. gerō],** *to bear, wear, carry.*
- gestus, ūs, m.,** *bearing, posture, attitude, gesture.*
- Getae, ārum, m.,** *a barbarous people on the western shore of the Black Sea; in sing., Geta, ae, and Getēs, ae, m., a Getan.*
- Gigantēus, a, um, [Gigās], adj.,** *of or belonging to the giants.*
- Gigās, antis, [γίγας], m.,** *a giant, one of the fabled sons of Earth and Tartarus.*
- gignō, ere, genui, genitus, to** *bear, bring forth; beget, produce.*
- glaciālis, e, [glaciēs], adj., icy.**
- glaciēs, ēi, f., ice.**
- gladius, i, m., a sword.**
- glæba, ae, f., land, soil.**
- glāns, glandis, f., an acorn.**
- Glaucus, i, m., a fisherman of Anthedon in Boeotia, who was changed into a sea god.**
- globus, i, m., a ball, round mass, sphere, orb.**
- glomerō, āre, āvi, ātus, [glomus, a ball made by winding],** *to gather into a ball or mass, roll up.*
- glōria, ae, f., glory, fame, renown, reputation.**
- glōrior, āri, ātus, [glōria],** *to boast, glory, pride one's self.*
- Gorgō, or Gorgōn, onis, [Γοργώ], f.,** *a Gorgon, Medusa, whose head was cut off by Perseus, and presented to Minerva, who placed it in the center of her shield.*
- Gorgoneus, a, um, [Gorgō], adj.,** *of or belonging to Gorgon, Gorgonian.*
- gracilis, e, adj., thin, slight, slender, meager, lean.**
- grāculus, i, m., a jackdaw.**
- gradior, i, gressus, [gradus],** *to step, walk, advance, proceed, go.*
- Grādivus, i, [perhaps from gradus],** *m., a surname of Mars.*
- gradus, ūs, m., a step, a pace; step, stage, degree; pl., a flight of steps or stairs.**
- Graecia, ae, [Graeci, Γραικοί], f.,** *the country of the Greeks, Greece.*
- Grāii, ōrum, m., the Greeks.**
- Grāius, a, um, adj., Greek, Grecian.**
- grāmen, inis, n., grass, herbage, an herb, plant.**
- grandaevus, a, um, [grandis + aevum], adj., old, aged.**
- grandis, e, adj., full grown, large, bulky, great; grandior aevō, older, elder.**
- grānifer, era, erum, [grānum, grain + ferō], adj., grain bearing, laden with grain.**
- grātēs, ibus, [grātus], f. pl.,** *thanks.*
- grātia, ae, [grātus], f., grace, charm, beauty, favor; regard, liking, fondness, taste; gratitude, thanks, grateful remembrance.**
- grātor, āri, ātus, [grātus],** *to congratulate, wish joy.*
- grātus, a, um, adj., pleasing, pleasant, acceptable, dear, agreeable, grateful, received with thanks.**
- gravidus, a, um, [gravis], adj.,** *heavy with anything; pregnant; full, abundant, fruitful.*
- gravis, e, adj., heavy, weighty, firm, ponderous; of things without physical weight, heavy, deep, impressive; overmastering, oppressive; weighed down, laden, burdened; w. somnō, heavy, overcome with sleep; w. lacrimis, drenched with tears; heavy, burdensome, hard to bear, severe, grievous, bad; w. vulnus, a deep, deadly wound; of persons, in bad sense, harsh, severe, stern, implacable; subs., graviōra, n. pl., worse, more grievous things.**
- gravitās, ātis, [gravis], f., weight, heaviness; dignity, influence.**
- gravō, āre, āvi, ātus, [gravis],** *to burden, weigh down; clog as with a weight, oppress.*

gremium, *fi*, *n.*, a lap; the bosom, embrace.
gressus, *ūs*, [*gradior*], *m.*, a walking, gait; a step, course, way.
grex, *gregis*, *m.*, a herd, flock.
gubernātor, *ōris*, [*gubernō*, to steer], *m.*, a steersman, helmsman, pilot.
gurgēs, *itis*, *m.*, a whirlpool, abyss; waters, rapids, stream, flood.
gutta, *ae*, *f.*, a drop.
guttur, *uris*, *n.*, the throat, neck.
gŷrus, *i*, [*γŷρος*], *m.*, a circle, circular course, round.

H

habēna, *ae*, [*habēō*], *f.*, generally in pl., reins.
habēō, *ēre*, *uī*, *itus*, to have, hold, possess.
habilis, *e*, [*habēō*], *adj.*, handy, fit, apt, expert.
habitābilis, *e*, [*habitō*], *adj.*, fit for abode, habitable.
habitō, *āre*, *āvi*, *ātus*, [*freq. habēō*], to have as a possession, to inhabit; live, dwell.
habitus, *ūs*, [*habēō*], *m.*, appearance, dress, attire, garb.
hāc, *adv.*, on this side, here, by this way.
hāc-tenus, thus far, up to this time, up to this point.
haedus, *i*, *m.*, a kid.
Haemonia, *ae*, [*Αἰμονία*], *f.*, a poetic name for Thessaly.
Haemonius, *a*, *um*, *adj.*, Haemonian, Thessalian.
Haemos, *i*, [*Δίμος*], *m.*, a range of mountains in Thrace.
haereō, *ēre*, *haesi*, *haesūrus*, to hang, cling, be fixed to; hold fast, remain fixed to, cleave; abide, continue in any place, be rooted to the spot.
hālitus, *ūs*, [*hālō*, to breathe], *m.*, a breath; a vapor, exhalation.
Halius, *i*, *m.*, a Lycian, slain before Troy.
Hamādryas, *adis*, [*ἡμαδρύας*], *f.*, a wood nymph, hamadryad.
hāmātus, *a*, *um*, [*hāmus*], *adj.*, furnished with a hook, hooked, barbed.
hāmus, *i*, *m.*, a hook, barb.
harēna, *ae*, *f.*, sand; seashore, beach.
harēnōsus, *a*, *um*, [*harēna*], *adj.*, sandy.
harūdō, *inis*, *f.*, a reed; that which is made of a reed, a shaft, arrow; a syrinx, pipes of Pan.
hasta, *ae*, *f.*, a lance, spear.
hastile, *is*, [*hasta*], *n.*, the shaft of a spear, a spear, javelin.
haud, *adv.*, not, not at all, by no means; **haud aliter**, not otherwise, just so.
hauriō, *īre*, *hausi*, *haustus*, to drain, empty, drink up; take in, drink in, receive; scrape or dig out; scrape up, gather.
haustus, *ūs*, [*hauriō*], *m.*, a drawing, draining, draught.
hebes, *etis*, *adj.*, blunt, dull; stupid, sluggish.
hebetō, *āre*, *āvi*, *ātus*, [*hebes*], to dim, impair, make dull, blunt.
Hebrus, *i*, [*Ἑβρος*], *m.*, a river of Thrace.
Hecātē, *ēs*, [*Ἑκάτη*], *f.*, a goddess of the Lower World, frequently identified with Luna in heaven and Diana on earth.
Hector, *oris*, [*Ἑκτωρ*], *m.*, a son of Priam and the bravest of the Trojans.
Hectoreus, *a*, *um*, [*Hector*], *adj.*, of Hector, Hector's, Hectorean.
Helena, *ae*, [*Ἑλένη*], *f.*, the wife of Menelaus, carried off to Troy by Paris, and thus the cause of the Trojan war.
Helenus, *i*, [*Ἑλενος*], *m.*, a son of Priam, a soothsayer.
Helicē, *ēs*, [*Ἑλική*, a winding], *f.*, the constellation of the Great Bear.
Helicōn, *ōnis*, [*Ἑλικών*], *m.*, a mountain in Boeotia, sacred to Apollo and the Muses.
Helicōnius, *a*, *um*, [*Helicōn*], *adj.*, of Helicon, Heliconian.
Henna, *a*, *um*, [*Henna*], *adj.*,

- of or belonging to *Henna*, an ancient city in the center of Sicily, *Henna's*.
- herba**, **ae**, **f.**, *herbage, grass, a plant, herb, vegetation, green blades, green leaves.*
- Herculēs**, **is**, [*Ἡρακλῆς*], **m.**, *Hercules, a famous hero, renowned for his strength and his twelve labors.*
- Herculeus**, **a**, **um**, **adj.**, *Herculean, of Hercules.*
- hērēs**, **ēdis**, **m.**, *an heir, successor.*
- Hernicus**, **a**, **um**, **adj.**, *Hernician, of or belonging to the Hernici, an Italian people in Latium.*
- hērōs**, **ōis**, [*ἥρως*], **m.**, *a hero, a god-like man, a brave or illustrious man.*
- hērōus**, **a**, **um**, [*hērōs*], **adj.**, *heroic; w. versus, epic poetry.*
- Hesperis**, **idis**, [*Hesperus* = *Ἑσπερος*], **adj.**, *of the West, western; subs., Hesperides, um, f. pl., the Hesperides, daughters of Hesperus, keepers of the garden of golden fruit in the extreme West.*
- Hesperius**, **a**, **um**, **adj.**, *Hesperian, western, Italian.*
- hesternus**, **a**, **um**, [*root hes in heri, yesterday*], **adj.**, *of yesterday, yesterday's.*
- heu**, **interj.**, *of grief or pain, ah! alas! oh!*
- hiātus**, **ūs**, [*hiō, to yawn*], **m.**, *a gaping, yawning, chasm, gulf.*
- Hibērus**, **a**, **um**, **adj.**, *Iberian, Spanish; pāstor Hibērī, Geryon, a mythic king in Spain having three bodies, whose oxen were carried off by Hercules.*
- hic**, **adv.**, *in this place, here; at this time, at this juncture.*
- hic**, **haec**, **hōc**, **demonst. pron.**, *this.*
- hiems**, **emis**, **f.**, *the winter, the stormy season; person., Winter, Hiems.*
- hinc**, **adv.**, *from this place, hence, thence; hinc atque hinc, on this side and on that, on each side; from this time, henceforth.*
- hinnītus**, **ūs**, [*hinniō, to whinny*], **m.**, *a neighing.*
- Hippotadēs**, **ae**, [*Hippotēs*], **m.**, *Aeolus, the grandson of the Trojan Hippiotes.*
- hirsūtus**, **a**, **um**, [*related to hirtus*], **adj.**, *rough, shaggy, hairy.*
- hirtus**, **a**, **um**, **adj.**, *rough, hairy, shaggy.*
- hiscō**, **ere**, —, —, [*inch. hiō, to yawn*], *to open, gape, yawn; open the mouth, speak, stammer, falter.*
- Hister**, **trī**, **m.**, *the lower part of the Danube.*
- hodiē**, [*hoc + diē*], **adv.**, *to-day, now.*
- hodiernus**, **a**, **um**, [*hodiē*], **adj.**, *of to-day, to-day's.*
- holus**, **eris**, **n.**, *kitchen herbs, cabbage.*
- Homērus**, **ī**, [*Ὅμηρος*], **m.**, *the famous Greek epic poet.*
- homō**, **inīs**, **m.**, **f.**, *a human being, a man; in pl., men, mankind, the human race.*
- honestus**, **a**, **um**, [*honor*], **adj.**, *honored; honorable, worthy.*
- honor** (**honōs**), **ōris**, **m.**, *honor, esteem, respect; a mark of honor, place of honor, in pl., honors; honorary gift, offering, sacrifice; reward, recompense; beauty, charm, grace.*
- honōrātus**, **a**, **um**, [*part. honōrō, to honor*], **adj.**, *honored, revered, venerated.*
- hōra**, **ae**, **f.**, *an hour; time; person. in pl., the Hours.*
- Horatius**, **ī**, **m.**, *Q. Horatius Flaccus, the famous Augustan poet.*
- hordea**, **ōrum**, **n. pl.**, *barley.*
- horrendus**, **a**, **um**, [*part. horreō*], **adj.**, *to be shuddered at, horrible, dreadful, awful, terrible, fearful, frightful; awe inspiring, dread, venerable.*
- horrēns**, **entis**, [*part. horreō*], **adj.**, *bristling, gloomy, somber, shaggy; rough.*
- horreō**, **ēre**, **uī**, —, *to bristle, be rough; shudder at, fear, be afraid of; quake, tremble, shiver.*
- horridus**, **a**, **um**, [*horreō*], **adj.**, *bristling, rough, shaggy; horrid, frightful, dreadful.*

horriſer, **era**, **erum**, [**horror**, **horror** + **ferō**], **adj.**, terrible, dreadful, horrible.

hortāmen, **inis**, [**hortor**], **n.**, an incitement, exhortation.

hortātor, **ōris**, [**hortor**], **m.**, an inciter, suggester, prompter.

hortor, **ārī**, **ātus**, to encourage, urge, incite, exhort.

hortus, **ī**, **m.**, a garden.

hospes, **itis**, [**hostis**, a stranger + **pa**, the root in **pāscō**, to feed], **m.**, **f.**, one who entertains a stranger, a host; by transfer, a guest, one who receives hospitality; a stranger, foreigner.

hospita, **ae**, [**hospes**], **f.**, a stranger, foreigner, wanderer, visitor.

hospitium, **ii**, [**hospes**], **n.**, hospitality; shelter.

hostia, **ae**, **f.**, a victim, a sacrifice.

hostilis, **e**, [**hostis**], **adj.**, belonging to an enemy, hostile, an enemy's.

hostis, **is**, **m.**, **f.**, a stranger, an enemy.

hūc, **adv.**, to this place, hither; to this, in addition, besides.

hūmānus, **a**, **um**, [**homō**], **adj.**, human, pertaining to mankind.

humilis, **e**, [**humus**], **adj.**, low, low-lying.

humus, **ī**, **f.**, the earth, ground, soil; land, country, region.

Hyades, **um**, [**Υάδες**, the rainers], **f. pl.**, the Hyades, a group of seven stars in the head of the constellation Taurus.

Hydra, **ae**, [**Υδρα**], **f.**, the Hydra, the water serpent of Lerna, slain by Hercules.

Hymēn, —, and Hymenaeus or **os**, **ī**, [**Ἑμῆν**], **m.**, Hymen, the god of marriage.

Hymettus, **ī**, [**Ἑμηττός**], **m.**, a mountain near Athens, famed for its honey and marble.

Hypaepa, **ōrum**, [**Υπαίπα**], **n. pl.**, a small town in Lydia.

Hysipyliēus, **a**, **um**, [**Hysipylē**], **adj.**, belonging to Hypsipyle, queen of Lemnos in the time of the Ar-

gonautic expedition; **w.** tellus, Lemnos.

I

iaceō, **ēre**, **uī**, **itus**, to lie, lie down, recline; be situated; lie low; lie prostrate, lie slain, lie dead.

iaciō, **ere**, **iēcī**, **iactus**, to throw cast, hurl.

iactāns, **antis**, [**part. iactō**], **adj.**, boastful, vain-glorious, arrogant.

iactō, **āre**, **āvī**, **ātus**, [**freq. iaciō**], to throw, cast, hurl, scatter, fling; toss about, shake, flourish; **ālīs** **iactātis**, on beating wings; throw out, pour forth, utter wildly, pronounce, speak, say; revolve, ponder, consider, talk about, discuss; **w.** reflex. pron., boast, glory, vaunt.

iactūra, **ae**, [**iaciō**], **f.**, a throwing away, a loss.

iactus, **ūs**, [**iaciō**], **m.**, a throwing, casting.

iaculātrix, **icis**, [**iaculor**], **f.**, a javelin thrower, huntress.

iaculor, **ārī**, **ātus**, [**iaculum**], to hurl.

iaculum, **ī**, [**iaciō**], **n.**, a dart, javelin.

iam, **adv.**, now, already, at length, but now, just now, from this point, from that time on, thereafter, soon, presently; **iam dūdum**, now for a long time, long since, now at length; **iam pridem**, long since; **iam nunc**, even now, already.

iambus, **ī**, [**ἰαμβος**], **m.**, an iambic foot; iambic poem, poetry.

iānitor, **ōris**, [**iānuā**], **m.**, a door-keeper, janitor.

iānuā, **ae**, [related to **iānus**], **f.**, a door of a house, a door, an entrance.

iānus, **ī**, [see *Fasti*, I. 103, note], **m.**, an old Italian deity, god of entrances, all beginnings, and the month of January.

īapetus, **ī**, [**ἰαπετός**], **m.**, a Titan, son of Coelus and Terra, father of Atlas, Prometheus, and Epimetheus.

iāsōn, **onis**, [**Ἰάσων**], **m.**, a famous

- Greek hero, son of Aeson, leader of the Argonauts.
- Iāzyges, um, m.,** a Sarmatian people on the Danube.
- ibi, adv.,** there, then, thereupon.
- Īcarus, ī, m.,** a son of Daedalus, who, accompanying his father in his flight from Crete, fell into that portion of the Mediterranean called from him the Icarian Sea.
- (icō), ere, icī, ictus,** to strike, smite.
- ictus, ūs, [icō], m.,** a stroke; a blow, a thrust.
- idcircō, [id + circā], adv.,** for this, that reason, on that account, to this end.
- Īdē, ēs, [Idē], f.,** a mountain in Crete, also a mountain in Phrygia near Troy named from Cretan Ida.
- idem, eadem, idem, [is + dem],** demonstr. pron., the same; also, likewise.
- id-eō, adv.,** on that or this account, for that or this reason.
- Īdomeneus, eī, (quadrisyl.), m.,** [Ἰδομενεύς], m., a king of Crete, leader of the Cretans against Troy.
- iecur, oris and iecinoris, n.,** the liver.
- īiūnium, īi, [īiūnus, hungry], n.,** fasting; hunger.
- igitur, conj.,** then, therefore.
- ignārus, a, um, [in- + gnārus, know- ing], adj.,** not knowing, ignorant of, unacquainted with, unaware, unsuspecting; w. fors, blind fate.
- ignēscō, ere, —, —, [ignis], to take** fire, burn, kindle, burst into flame.
- igneus, a, um, [ignis], adj.,** of fire, fiery.
- ignifer, era, erum, [ignis + ferō],** adj., fire bearing, fiery.
- ignis, is, m.,** fire, flame; a thunder-bolt, lightning, flash of lightning; a blazing heavenly body, a star; the flame of passion, love; fiery passion, wrath; the object of passion, loved one, flame; love songs.
- ignōrantia, ae, [ignōrāns, not know- ing], f.,** want of knowledge, ignorance.
- ignōrō, āre, āvī, ātus, [in- + root** gna as found in gnārus, knowing], to be ignorant of, not to know.
- ignōscō, ere, nōvī, nōtus, [in- + (g)nōscō], to overlook, pardon, for- give, excuse, make allowance.**
- ignōtus, a, um, [in- + (g)nōtus], adj.,** unknown, undiscovered, strange, foreign; unknown, without repute, low born, mean; unacquainted with, ignorant of.
- ilex, icis, f.,** a holm-oak.
- ilia, ōrum, n. pl.,** the groin, flank, bowels.
- Īliacus, a, um, [Īlium], adj.,** of Īlium, Trojan.
- Īlioneus, eī, (quadrisyl.), m.,** the youngest son of Niobe.
- illāc, [abl. f., illic, supply viā], adv.,** that way, on that side, there.
- ille, a, ud, demonstr. pron.,** that, that (yonder); the famous, the well known; subs., he, she, it.
- illīc, [illī (locat. of ille) + ce], adv.,** there, in that place.
- illinc, [illim + ce], adv.,** from that place, from that side.
- illūc, [illic], adv.,** to that place, in that direction.
- imāgō, inis, f.,** an image, likeness, form, figure, shape; aspect, impersonation; reflected image, reflection; recollected image, picture, recollection; conceived image, conception, thought.
- imbellis, e, [in- + bellum], adj.,** unwarlike.
- imber, bris, m.,** a rain storm, storm, rain.
- imbuō, ere, ī, ūtus, to wet, moisten,** stain.
- imitāmen, inis, [imitor], n.,** an imitation, likeness, copy.
- imitātrix, icis, [imitor], f.,** one who imitates, an imitator.
- imitor, āri, ātus, to imitate, repre- sent.**
- (im-madēscō), ere, maduī, —, to be- come wet.**
- immānis, e, adj.,** of monstrous size, huge, vast, enormous, mighty.

immedicābilis, e, [in- + medicābilis, curable], adj., incurable.

immemor, oris, [in- + memor], adj., unmindful, heedless, forgetful, unappreciative.

immēnsus, a, um, [in- + mēnsus, part. mētior], adj., without measure, immense, boundless, vast, huge; in **immēnsus**, without end, exceedingly, to a boundless extent.

immergō, ere, mersī, mersus, [in- + mergō, to plunge], to plunge into, immerse, drown, overwhelm.

immeritus, a, um, [in- + meritus], adj., undeserving (of punishment), innocent, guiltless.

immineō, ēre, —, —, [in- + root in minor], to hang over, overhang, project over; be at hand, impend; be eager for, long for, be intent upon.

immisceō, ēre, uī, mixtus, [in- + mīsceō], to mingle in or with, stir up together.

immitis, e, [in- + mītis], adj., harsh, cruel, merciless, pitiless, fierce, savage; rough (in appearance).

immittō, ere, mīsi, missus, [in- + mittō], to send or let in, admit; let loose, let go; slacken, let flow freely.

immōbilis, e, [in- + mōbilis], adj., immovable, stubborn, hard hearted.

immorior, irī, mortuus, [in- + morior], to die upon, fall dead upon.

immōtus, a, um, [in- + mōtus, part. moveō], adj., unmoved, unchanged, fixed, steadfast, unshaken, motionless.

immūnis, e, [in- + mūnus], adj., free from obligation; w. **tellus**, untitled, unoccupied; unburdened, untaxed, neglected, excused; free from, exempt from; shunning.

immurmurō, āre, —, —, [in- + murmurō, to murmur], to murmur in or into.

immūtō, āre, āvī, ātus, [in- + mūtō], to change, alter, transform.

impār, aris, [in- + pār], adj., unequal, uneven.

impatiens, entis, [in- + patiēns], adj., intolerant, impatient; avoid-

ing; unable to bear, govern, or control.

impediō, ire, ivī (ii), itus, [in- + pēs], to entangle; obstruct, check, impede.

impellō, ere, puli, pulsus, [in- + pellō], to push or strike against, strike, hit, smite; drive or push on, set in motion, urge on, move, impel, stir.

impendō, ere, ī, pēnsus, [in- + pendō], to weigh out; expend, employ, use; w. **sanguinem**, to shed.

impercussus, a, um, [in- + part. percutiō], adj., not struck; w. **pedēs**, noiseless.

imperfectus, a, um, [in- + perfectus, part. perficiō], adj., unfinished, incomplete, imperfect.

imperium, ii, [imperō], n., a word of authority, behest, command, mandate; authority, power, control.

imperō, āre, āvī, ātus, [in- + parō], to order, command; control, govern. (**impes**, **petis**), [impetō, to rush upon], m., only abl. sing., violence, force.

impetus, ūs, [impetō, to rush upon], m., attack, onset, assault, violence; impetus, momentum.

impiger, gra, grum, [in- + piger], adj., not indolent, quick, active, eager, nothing loath.

impius, a, um, [in- + pius], adj., irreverent, sacrilegious, impious, accursed, wicked, fell.

implacābilis, ī, [in- + placābilis, appeasable], adj., unappeasable, implacable.

impleō, ēre, ēvī, ētus, [in- + pleō, to fill], to fill up, fill full, fill out, fill.

implicō, āre, āvī, ātus, or uī, itus, [in- + plicō, to fold], to fold into, infold, twine around, encircle.

implorō, āre, āvī, ātus, [in- + plōrō, to lament], to implore, beseech, entreat.

impluō, ere, —, —, [in- + pluō, to rain], to rain upon.

impōnō, ere, posuī, positus, [in- + pōnō], to place or put in, into, or upon; place, put, give to.

- improbus, a, um**, [in- + probus, *honest*], adj., *bold, shameless, insolent, rude, malicious, cruel, ruthless, wanton*.
- imprūdēns, entis**, [in- + prūdēns = prōvidēns, *foreseeing*], adj., *without knowing, unaware, unsuspecting*.
- impūbēs, is**, [in- + pūbēs, *adult*], adj., *youthful, young, beardless*.
- impūgnō, āre, āvī, ātus**, [in + pūgnō], *to fight against, attack, assail*.
- impulsus, ūs**, [impellō], m., *push, pressure, impulse*.
- impūne**, [impūnis, in- + poena], adv., *without punishment, with impunity, safely, unharmed, without danger*.
- īmus, a, um, adj.** (see īferus).
- in**, prep. w. abl. and acc.; (1) w. abl., (a) of space, *in, among, on*; (b) of time, *in, during, at*; (c) of other relations, *in, in respect to, as, by way of, considering, in the case of, in regard to, in connection with, toward, at*; (2) w. acc., (a) of space, w. vbs. of motion, *into or to, up to, down to, toward*; (b) of time, *until, for*; (c) of other relations, *in accordance with, after the manner of, to, toward, against, for, for the purpose of*.
- in-**, inseparable negative particle, *un-, in-, not*.
- īnachidēs, ae**, [īnachus], m., *a male descendant of Inachus; the name is applied to Epaphus, as the son of Io; and Perseus, as descended from Argive kings*.
- īnachis, idos**, [īnachus], f., *a female descendant of Inachus, e.g., Io*.
- īnachus, ī**, [īnachos], m., *the first king of Argos, father of Io*.
- in-aequālis, e**, adj., *uneven, unequal, of different sizes*.
- in-amābilis, e**, adj., *unlovely, hateful, gloomy*.
- in-amoenus, a, um, adj.**, *unpleasant, unlovely, gloomy*.
- inānis, e**, adj., *empty, void, vacant, bare; empty, useless, meaningless, vain; unavailing; lifeless*.
- in-arātus, a, um**, [in- + part. arō] adj., *unplowed, untilled, fallow*.
- in-ārdēscō, ere, ārsī, —**, [in + inch. ardeō], *to kindle, take fire, burn*.
- in-caeduus, a, um**, [caedō], adj., *uncut, not felled*.
- in-calēscō, ere, caluī, —**, [in + inch. caleō], *to grow warm, be heated, glow, kindle*.
- in-candēscō, ere, canduī, —**, [in + inch. candeō], *to grow warm, be heated, glow, kindle*.
- in-cautus, a, um, adj.**, *unsuspecting, off one's guard*.
- in-cēdō, ere, cessī, cessus**, *to go, walk, proceed, advance*.
- incendium, ii**, [incendō, *to set fire to*], n., *fire, conflagration; blaze, glow, flame*.
- inceptum, ī**, [incipiō], n., *an undertaking, attempt, beginning*.
- incertum**, [incertus], adv., *doubtfully*; w. *vigilāns*, *half awake*.
- in-certus, a, um, adj.**, *uncertain, unsettled; ill aimed, erring*.
- in-cessō, ere, —, —**, [freq. incēdō], *to assail, attack*.
- incidō, ere, cidi, cīsus**, [in + caedō], *to cut into, cut; engrave*.
- in-cingō, ere, cinxī, cinctus**, *to gird, bind about, wreath*.
- incipiō, ere, cēpī, ceptus**, [in + capiō], *to begin something or begin to do something; begin, begin to be*.
- in-citō, āre, āvī, ātus**, *to set in rapid motion; incite, stimulate, urge on, rouse*.
- inclitus, a, um**, [part. of *includō, *to make illustrious*], adj., *illustrious, renowned, famous*.
- inclūdō, ere, clūsī, clūsus**, [in + claudō], *to shut up, shut in, inclose, secrete*.
- in-cognitus, a, um, adj.**, *unknown, strange*.
- incola, ae**, [incolō, *to inhabit*], m., *an inhabitant, resident, native*.
- in-comitātus, a, um, adj.**, *unattended, without an attendant or escort*.
- in-cōnsolābilis, e**, adj., *inconsolable*.

- in-consumptus**, a, um, adj., *unconsumed*.
- in-coquō**, ere, cōxi, coctus, to boil, seethe.
- incrēmentum**, ī, [incrēscō], n., *growth, increase, increment*.
- in-crepō**, āre, uī, itus, to sound, resound, cause to resound; cry aloud to, chide, rebuke.
- in-crēscō**, ere, crēvi, —, to grow in or upon; grow, swell, be swollen.
- in-cubō**, āre, uī, itus, to lie upon; rest upon.
- in-cumbō**, ere, cubuī, cubitus, to lay one's self upon anything, rest or lie upon; fall upon; throw one's self upon; hang over, lean over or upon.
- in-currō**, ere, curri (cucurri), cursus, to run into, rush in, assail, attack.
- in-cursō**, āre, āvi, ātus, [freq. in-currō], to run into, run against, strike against.
- incursus**, ūs, [incurrō], m., *an assault, attack, onset; impulse, effort*.
- in-curvō**, āre, āvi, ātus, to bend, curve; incurvāta w. membra, *writhing*.
- in-curvus**, a, um, adj., *bent, curved, hooked*.
- in-custōditus**, a, um, adj., *unwatched, unguarded*.
- inde**, adv., *from that place, thence; from that time, after that; from that source, from that one*.
- in-dēfessus**, a, um, adj., *unwearied*.
- in-dēiectus**, a, um, adj., *not thrown down, not overwhelmed*.
- in-dēlēbilis**, e, adj., *imperishable*.
- in-dēplōrātus**, a, um, adj., *unwept*.
- index**, icis, m., *one who points out, an informer; a sign mark, indication, proof*.
- Indī**, ōrum, m. pl., *the inhabitants of India, the Indians; used loosely for the Persians, Ethiopians, etc.*
- indiciū**, ī, n., *a disclosure, discovery, charge, testimony, evidence*.
- Indiges**, etis, [indu, old form of in + genō, to beget], m., *a deified hero; patron deity of a country*.
- in-digestus**, a, um, adj., *unorganized, confused*.
- indignē**, [indignus], adv., *unworthily, undeservedly*.
- indignor**, āri, ātus, [indignus], to be indignant, deem unworthy, disdain; chafe, fret, be enraged, angry.
- in-dignus**, a, um, adj., *unworthy, undeserved, shameful, undeserving*.
- indolēscō**, ere, doluī, —, [in + freq. doleō], to feel pain, be grieved, be distressed.
- in-domitus**, a, um, adj., *ungovernable, stubborn, fiery; unconquered, untamed*.
- in-dūcō**, ere, dūxi, ductus, to draw on, draw over, bring in or on, put on.
- indulgeō**, ēre, dulsī, dultus, to indulge in, give one's self up to, yield to, humor.
- induō**, ere, ī, indūtus, to put on, assume; in pass. w. reflex. meaning, put on, clothe one's self in, wear, have.
- indūrēscō**, ere, indūruī, —, [incl. indūrō, to make hard], to harden, stiffen; w. saxō, turn to stone.
- indūtus**, a, um, [part. induō], adj., *clad, covered, arrayed, enveloped*.
- in-ēlūctābilis**, e, adj., *inevitable*.
- in-ēemptus**, a, um, adj., *unbought, without a ransom*.
- in-eō**, ire, īvi (ī), itus, to enter, go into.
- inermis**, e, [in- + arma], adj., *unarmed, defenceless, without arms*.
- iners**, ertis, [in- + ars], adj., *unskillful; helpless, weak, effeminate, lazy, sluggish, tame; lifeless, dead*.
- in-explētus**, a, um, adj., *not filled, unsatisfied*.
- in-expūgnābilis**, e, adj., *impregnable, invincible; w. grāmen, not to be rooted out*.
- in-extinctus**, a, um, adj., *unextinguished, unextinguishable*.
- infāmia**, ae, [infāmis], f., *ill fame, disgrace, infamy*.
- infāmis**, e, [in- + fāma], adj., *of ill repute, ill omened, disreputable, disgraceful*.

- infāns**, fantis, [in- + for], m., f., one without speech, an infant.
- in-faustus**, a, um, adj., ill omened, ill fated, unfortunate.
- infectus**, a, um, [in- + factus], adj., not made or done, unfinished.
- in-fēlix**, Icīs, adj., unhappy, unlucky, unfortunate, ill fated.
- inferiae**, ārum, [inferus], f., sacrifices in honor of the dead.
- infernus**, a, um, [inferus], adj., underground, infernal, belonging to the lower world.
- in-ferō**, ferre, tulī, inlātum, to bring, carry or bear to or into.
- inferus**, a, um, [see **infrā**], adj., below, underneath, in the Under World; comp. inferior, ius, inferior, lower, worse, meaner; superl., imus, a, um, the lowest, deepest, the bottom of, inmost, the depths of, the end of, the lowest part of; of or belonging to the lower world.
- infestō**, āre, —, —, [infestus], to disturb, infest.
- infestus**, a, um, adj., made unsafe, disturbed; that makes unsafe, hostile, dangerous, deadly, fatal, threatening.
- infiō**, ere, fēcī, fectus, [in + faciō], to stain, tinge, dye, color; to pollute, corrupt, infect.
- in-fixō**, ere, fixī, fixus, to fix upon, impale; fasten, fix in.
- infitor**, āri, ātus, [in- + fateor], to deny, disown.
- in-flō**, āre, āvī, ātus, to blow or breathe into or upon, inflate.
- infrā**, [for **inferā**, supply **parte**], adv., below, underneath; w. comparative sense, lower.
- infringō**, ere, frēgī, frāctus, [in + frangō], to break off, break, bruise.
- in-fundō**, ere, fūdī, fūsus, to pour on, in; pour or spread over; pour through, infuse, communicate to, impart.
- in-geminō**, āre, āvī, ātus, to re-double, reiterate, repeat.
- in-gemō**, ere, gemūī, —, to groan, lament, sigh over.
- ingeniōsus**, a, um, [ingenium], adj., able, clever, ingenious.
- ingenium**, īī, [in + root **gen**, to produce], innate quality; nature, temperament; character, disposition, natural feelings; mind, intellect; wit, craft, cunning, skill, natural ability.
- ingēns**, entis, [in- + root **gen**], adj., not natural, monstrous, enormous, huge, vast, immense, great, mighty, massive, stalwart.
- ingenuus**, a, um, [in + root **gen**], adj., native, natural; freeborn; noble, upright, candid, ingenuous.
- in-gerō**, ere, gessī, gestus, to throw in, heap upon, heap up.
- in-grātus**, a, um, adj., unthankful, ungrateful, irresponsible, unappreciative.
- ingredior**, ī, gressus, [in + gradior], to go or walk in or into, walk, go along, advance, proceed.
- in-haereō**, ēre, haesī, haesus, to stick fast, cleave, cling to or upon, fasten upon.
- inhibeō**, ēre, uī, itus, [in + habeō], to hold in, keep back, restrain, curb, check.
- in-honestus**, a, um, adj., ignominious, shameful, dishonorable.
- in-honōrātus**, a, um, adj., unhonored, disregarded, unrewarded.
- in-hospitus**, a, um, adj., inhospitable.
- in-humātus**, a, um, adj., unburied.
- iniciō**, ere, iēcī, iectus, [in + iaciō], to throw, cast, hurl at, upon or into; w. **manum** and dat. of persons, to lay hands on, seize; w. **super**, throw over or around.
- inimicus**, a, um, [in- + amicus], adj., hostile, unfriendly, hateful; injurious, hurtful, destructive.
- inīquus**, a, um, [in- + aequus], adj., unfair, unjust, partial, hostile, spiteful, adverse; unfavorable, disadvantageous; hurtful, injurious; unwilling, impatient, discontented.
- initium**, īī, [ineō], n., a beginning; auspices; secret sacred rites, sacred mysteries.

- initus, ūs, [ineō], m., *approach, generative union.*
- iniūria, ae, [iniūrius, from in- + iūs], f., *injury, injustice, wrong; insult, affront; a sense of injury, wrong, leading to a desire for revenge.*
- in-iūstus, a, um, adj., *unjust, unrighteous, cruel; wrongful; one-sided, uneven.*
- inlidō, ere, līsī, līsus, [in + laedō, to hurt], *to strike, dash into or upon, drive upon; crash into, crash.*
- inlimis, e, [in- + limus], adj., *without mud, clear.*
- in-linō, ere, lēvī, litus, *to smear over, spread upon.*
- in-lūdō, ere, lūsī, lūsus, *to play with, make sport of, mock, jeer at; cheat, snare.*
- inlūstris, e, adj., *bright, clear; illustrious, famous, renowned.*
- in-nābilis, e, adj., *in which nothing can swim.*
- in-nātus, a, um, *native, inborn, inherent, natural.*
- in-nectō, ere, nexuī, nexus, *to tie, fasten, bind; bind about, wreath.*
- in-nitor, ī, nixus, *to lean upon, support one's self by, rest upon.*
- in-nocuus, a, um, adj., *harmless, innocent, inoffensive.*
- in-numerus, a, um, adj., *innumerable, countless, without number.*
- in-nūptus, a, um, adj., *unmarried, virgin.*
- in-ops, opis, adj., *poor, needy, bereft of, destitute of.*
- in-ōrnātus, a, um, adj., *unadorned, without ornament.*
- inquam, is, it, defect. vb., *after one or more words of a quotation, to say.*
- inquirō, ere, quīsivī, quīsitus, [in + quaerō], *to seek after, search for; search into, examine, investigate.*
- in-requīētus, a, um, adj., *unquiet, restless.*
- in-resolūtus, a, um, adj., *not loosened.*
- inrīdeō, ēre, rīsī, rīsus, [in- + rīdeō], *to laugh at, mock, deride.*
- inritāmen, inis, [inritō], n., *an incitement, incentive.*
- inritāmentum, ī, [inritō], n., *an incitement, incentive.*
- inritō, āre, āvī, ātus, *to incite, excite, stir up, inflame.*
- inritus, a, um, [in- + ratus, fixed by calculation], adj., *invalid; vain, in vain, without effect; to no purpose.*
- in-rōrō, āre, āvī, ātus, *to bedew, moisten, besprinkle, wet.*
- in-rumpō, ere, rūpī, ruptus, *to burst or rush in or into.*
- in-sānus, a, um, adj., *of unsound mind, insane, mad.*
- in-scius, a, um, adj., *not knowing, ignorant, unconscious, unwitting.*
- in-scribō, ere, scripsī, scriptus, *to write on, mark, trace.*
- in-sequor, ī, secūtus, *to follow; follow up, pursue.*
- in-serō, ere, uī, tus, *to put in, insert, introduce, thrust in or into.*
- insidiae, ārum, f. pl., *an ambush; stratagem, trick, plot, snare, wiles, treachery.*
- insidior, arī, atus, [insidiae], *to lie in ambush, plot against, make plots.*
- insignis, e, [in + signum], adj., *marked, distinguished, remarkable, extraordinary, beautiful, noted.*
- in-sistō, ere, stitī, —, *to stand or tread upon, set foot on, take one's stand upon.*
- in-sitiō, ōnis, [inserō], f., *a grafting; time of grafting.*
- in-solidus, a, um, adj., *not solid, tender.*
- in-solitus, a, um, adj., *unaccustomed, unusual, unfamiliar, strange.*
- insomnis, e, [in- + somnus], adj., *sleepless, ever watching.*
- in-sonō, āre, uī, —, *to sound loudly, resound, roar; make music with, play upon.*
- in-sōns, sontis, adj., *guiltless, innocent, harmless.*
- in-sōpitus, a, um, adj., *sleepless, wakeful.*
- inspiciō, ere, spēcī, spectus, [in

- + **speciō, to look*], *to look into, inspect.*
- in-spirō, āre, āvi, ātus, to breathe into, blow upon.**
- in-stabill, e, adj., unsteady, unstable, not firm, giving no support, offering no foothold.**
- instar, indeclin. n., an image, likeness; in apposition = adj., like.**
- in-stillō, āre, āvi, ātus, to pour in by drops, drop in.**
- institūō, ere, i, ūtus, [in + statuō], to build, erect, found; establish, ordain, appoint.**
- in-stō, stāre, stitī, status, to press upon, pursue; press forward, push on, approach; urge, press, insist.**
- instructus, a, um, [part. *instringō, to bind], adj., bound, fastened; in-laid with, set with.**
- in-struō, ere, strūxī, strūctus, to draw up, arrange, set in order, prepare, make ready; furnish, provide with, fit out, equip; instruct, train.**
- in-suētus, a, um, adj., unaccustomed, unused; unusual.**
- insula, ae, f., an island.**
- in-sultō, āre, āvi, ātus, to spring or leap at or upon.**
- in-sum, inesse, infuī, to be in, be there.**
- in-super, adv., moreover, besides, in addition.**
- in-superābilis, e, adj., unconquerable.**
- intābescō, ere, tabuī, —, [in + inch. tabeō, to melt away], to waste away; melt away, dissolve.**
- in-tāctus, a, um, adj., untouched; pure, undefiled.**
- integer, gra, grum, [in- + root tag in tangō], adj., whole, unimpaired, vigorous, fresh; unharmed, untouched by misfortune.**
- intelligō, ere, ēxi, ēctus, [inter + legō], to perceive, understand, appreciate.**
- in-tendō, ere, i, tentus, to stretch out, stretch, spread, extend.**
- intentō, āre, āvi, ātus, [intens. in-tendō], to stretch out, hold out threateningly, brandish.**
- in-tepescō, ere, tepui, —, [inch. intepeō, to be lukewarm], to become warm, be warmed.**
- inter, prep. w. acc., between, among, during, in the midst of; w. reflex. with one another, together, mutually.**
- inter-dum, adv., sometimes, now and then, meanwhile.**
- inter-eā, adv., meanwhile.**
- inter-eō, ire, iī, itūrus, to perish, go to ruin, die, be destroyed.**
- interimō, ere, ēmī, ēmptus, [inter + emō, to buy], to take away, do away with; destroy, slay.**
- interior, ius [inter], comp. adj., interior, on the inside, inner, within.**
- interius, [from neut. of interior], adv., on the inside, within.**
- inter-mittō, ere, mīsi, missus, to leave off, suspend, interrupt, neglect.**
- internōdium, i, [inter + nodus, a knot, joint], n., the space between two joints.**
- in-territus, a, um, adj., unterrified, undaunted, fearless.**
- in-texō, ere, uī, tus, to weave in, embroider.**
- intibum, i, n., endive, succory.**
- intimus, a, um, adj. (superl. of interior), inmost.**
- in-tonō, āre, uī, ātus, to thunder, resound.**
- in-tōnsus, a, um, adj., unshaven, unshorn, untrimmed, shaggy.**
- intrā, [contr. from interā, supply parteis], adv. and prep., within.**
- in-tremō, ere, uī, —, to tremble, quake, shake.**
- in-trepidus, a, um, adj., fearless undaunted.**
- intrō, āre, āvi, ātus, [compare intrā], to go into, enter, penetrate.**
- introitus, ūs, [introēō, to go within], m., a going in, entrance.**
- intumescō, ere, tumui, —, [in + inch. of tumeō, to swell], to swell up.**
- intus, [in], adv., on the inside, within.**
- in-ultus, a, um, adj., unrevenged, un-avenged.**
- in-ūtilis, e, adj., useless, impotent, unprofitable.**

- in-vādō, ere, vāsī, vāsus**, *to go into, enter; rush upon, rush into, attack, invade, assail.*
- in-veniō, ire, vēnī, ventus**, *to come upon, find; find out, discover; procure, obtain.*
- inventum, ī, [inventus, part. in-veniō]**, *n., device, contrivance, invention.*
- in-vergō, ere, —, —**, *to pour upon.*
- in-victus, a, um, adj.**, *unconquered, invincible.*
- in-videō, ēre, vidī, vīsus**, *to look askance at, envy, grudge, begrudge.*
- invidia, ae, [invidus]**, *f., envy, grudge, hatred, ill will.*
- invidiōsus, a, um, [invidia]**, *adj., full of envy, indignation, spite, hate, envious; exciting envy, an object of envy, coveted, envied.*
- invidus, a, um, adj.**, *envious, hateful.*
- invisus, a, um, [part. invideō]**, *adj., hated, hateful, detested, odious.*
- invitus, a, um, adj.**, *against the will, unwilling, reluctant, unfriendly.*
- invius, a, um, [in- + via]**, *adj., pathless, inaccessible, impassable.*
- in-volvō, ere, ī, volūtus**, *to wrap up, envelop, involve, infold.*
- iō, interj.**, *O! ho! quick!*
- īō, īās, [Iō]**, *a daughter of Inachus, beloved by Jupiter, and changed by him, through fear of Juno, into a heifer.*
- Iolciacus, a, um, [Iolchus]**, *adj., Iolchian, belonging to Iolchus, a town and harbor of Thessaly whence Jason is said to have sailed with the Argonauts.*
- Iolē, ēs, [Iōλῆ]**, *f., a daughter of Eurytus, king of Oechalia.*
- īphigenia, ae, [Iφιγένεια]**, *f., a daughter of Agamemnon and Clytemnestra.*
- īphitidēs, ae, [Iphitus]**, *m., the son of Iphitus, one of the Argonauts.*
- ipse, a, um, intens. pron.**, *self, himself, herself, itself, themselves, I myself, etc.; the very.*
- ira, ae, f.**, *anger, wrath, rage, resentment.*
- irāscor, ī, irātus, [ira]**, *to be angry, be in a rage, be furious.*
- īris, idis, [Ἴρις]**, *f., the messenger of Juno.*
- is, ea; id**, *demonst. pron., he, she, it, this, that, such.*
- Ismarius, a, um, [Ismarus]**, *adj., of or belonging to Ismarus, a mountain in Thrace; Ismarian, Thracian.*
- Ismēnis, idis, f.**, *a Theban woman, poetically so called from the river Ismenos.*
- Ismēnos, ī, [Ἰσμηνός]**, *m., a river near Thebes; one of the sons of Niobe.*
- iste, a, ud, demonst. pron.**, *this or that of yours, referring to the person spoken to, often with an idea of contempt; such.*
- ita, adv.**, *thus, so.*
- iter, itineris, [for itiner, from ire]**, *n., a way, journey, march, road, path, passage.*
- iterō, āre, āvī, ātus, [iterum]**, *to repeat, renew, redouble.*
- iterum, adv.**, *again, a second time.*
- Ithaca, ae, [Ἰθάκη]**, *f., an island in the Ionian Sea, the home of Ulysses.*
- Ithacus, a, um, [Ithaca]**, *adj., Ithacan; subs., Ithacus, ī, m., Ithacus, i.e., Ulysses.*
- Itys, Ityos, [Ἴτυς]**, *m., the son of Tereus and Progne, killed by his mother and served up to his father for food.*
- iuba, ae, f.**, *the mane of an animal.*
- Iuba, ae, m.**, *a Numidian king.*
- iubar, aris, n.**, *a ray of light, sunshine, radiance; a star.*
- iubeō, ēre, iussī, iussus**, *to order, bid, command; urge, advise, exhort, entreat.*
- iūcundus, a, um, adj.**, *pleasant, delightful, genial.*
- iūdex, icis, [iūs + dīcō]**, *m., f., a judge, umpire.*
- iūdicium, ii, [iūdex]**, *n., a judgment, decision; estimation, opinion.*
- iugālis, e, [iugum]**, *adj., pertaining to a yoke; bridal, nuptial, conjugal, of marriage.*

iūgerum, ī, n., *a juger of land, a little more than half an English acre.*

iugōsus, a, um, [iugum], adj., *mountainous.*

iugulō, āre, āvi, ātus, [iugulum], *to cut the throat, kill, slay, murder.*

iugulum, ī, [dim. iugum], n., *the collar bone; the throat, neck.*

iugum, ī, [from root in iungō], n., *a yoke, collar; a height, mountain ridge, hill.*

Iūlius, ī, m., *the name of a Roman gens, the most noteworthy members of which were C. Julius Caesar, and his adopted son, Augustus.*

Iūlus, ī, m., *a name of Ascanius, son of Aeneas, and grandson of Venus.*

iuncōsus, a, um, [iuncus, a rush], adj., *full of rushes, reedy.*

iūnctus, a, um [part. iungō], adj., *united, connected, attached, mated, associated, kindred, contiguous, adjacent, related.*

iungō, ere, iūnxī, iūnctus, *to join, unite, connect, attach. fasten; yoke, harness.*

Iūnō, ōnis, f., *a goddess, daughter of Saturn, sister and wife of Jove.*

Iūnōnius, a, um, adj., *pertaining to Juno, Juno's, Junonian.*

Iuppiter, Iovis, m., *Jupiter, the supreme deity of the Romans, the same as the Greek Zeus.*

iūrgium, īi, [iūrgo, to quarrel], n., *a brawling, strife.*

iūrō, āre, āvi, ātus, [iūs], *to take an oath, swear, conspire; swear by something.*

iūs, iūris, n., *right, justice, obligation, law, a system of law.*

iussum, ī, [iussus, part. iubeō], n., *an order, command.*

iūstē, [iūstus], adv., *rightly, justly.*

iūstus, a, um, [iūs], adj., *just, upright, righteous; impartial, equitable, fair; due, proper, suitable, sufficient.*

iuvenālis, e, [iuvenis], adj., *youthful, of youth, juvenile.*

iuvenāliter, [iuvenālis], adv., *in a youthful manner; rashly, with rash haste.*

iuvenca, ae, [iuvenca], f., *a heifer.*

iuvenca, ī, [iuvenis], m., *a bullock.*

iuvenilis, e, [iuvenis], adj., *youthful, juvenile, early.*

iuvenis, is, m., *a young man, a young person, a youth.*

iuventa, ae, [iuvenis], f., *youth, the period of youth; person., the goddess of youth.*

iuvō, āre, iūvi, iūtus, *to assist, help, aid, benefit; quid iuvat? what avails it? please, be pleasant, delight.*

Ixiōn, onis, [Ἰξίων], m., *king of the Lapithae, and father of Pirithous; in punishment of his crimes, he was bound fast to an ever revolving wheel in Tartarus.*

K

Kalendae, ārum, [cālō, καλέω, to call], f., *the day of proclamation, Calends, the first day of the month.*

L

labefaciō, ere, fēcī, factus, [labō + faciō], *to cause to totter or waver, shake, weaken, loosen.*

lābēs, is, [lābor], f., *a fall, falling down, a downfall; a spot, stain, blemish.*

labo, āre, āvi, ātus, *to totter, stagger, be loosened, give way, yield, be unsteady, roll as a ship, waver.*

lābor, ī, lāpsus, *to slide or glide along, about or away; fall, fall or slip down; sink, fail, decline in death, die.*

labor [old form labōs], ōris, m., *labor, toil, struggle; work, task; hardship, disaster, toil, trouble; lūnae labōrēs, eclipses of the moon.*

labōrō, āre, āvi, atus, [labor], *to labor, exert one's self, strive, struggle; be in difficulty; be in danger; grieve, be concerned, be solicitous, anxious.*

- lābrum, ī**, [for *lavābrum* from *lavō*], n., a basin, tub, bath.
- lāc, lactis**, n., milk.
- lacer, era, erum**, adj., lacerated, mutilated, mangled, broken, wrecked.
- lacerō, āre, āvi, ātus**, [lacer], to tear, rend, lacerate, mutilate.
- lacetus, ī, m.**, the muscular part of the upper arm from the elbow to the shoulder, the arm.
- laccessō, ere, īvi (ii), itus**, [*laciō, to entice], to excite, provoke, stir up, arouse, challenge; assail, strike.
- lacrima, ae, f.**, a tear.
- lacrimō, āre, āvi, ātus**, [lacrima], to weep, shed tears, drop tears.
- lacrimōsus, a, um**, [lacrima], adj., full of tears, tearful; causing tears, doleful, gloomy.
- lactēs, entis**, [part. *lacteō, to suck milk], adj., taking milk; yielding milk, milky, sappy, juicy, tender.
- lacteus, a, um**, [lāc], adj., milky, milk white; w. *via*, the Milky Way.
- lacus, ūs, m.**, a lake, pond, pool.
- Lādōn, ōnis**, [Λαδων], m., a river of Arcadia which flows into the *Alpheus*.
- laedō, ere, laesi, laesus**, to strike, injure, mar, damage by striking, pierce, wound; to hurt, vex, offend, thwart, injure, harm, violate, betray; quantum *laedat*, how harmful it is; stir up, arouse.
- Lāertēs, ae**, [Λαέρτης], m., the father of *Ulysses*.
- Lāertiadēs, ae**, [Lāertēs], m., the son of *Laertes*, *Ulysses*.
- Lāertius, a, um**, [Lāertēs], adj., of *Laertes*, *Laertian*.
- laetor, āri, ātus**, [laetus], to rejoice, be glad.
- laetus, a, um**, adj., joyful, glad, cheerful, happy; fortunate, lucky, auspicious; rich, fertile, abundant, luxuriant.
- laevus, a, um**, [λαίός], adj., left, on the left hand or side.
- lambō, ere, —, —**, to lick, lap.
- lāmina, ae, f.**, a thin plate, leaf, layer.
- lāna, ae, f.**, wool.
- lancea, ae, f.**, a lance, spear.
- langueō, ēre, —, —**, to be faint; droop, be languid, listless, dull.
- languēscō, ere, languī, —**, [inch. *langueō*], to become faint, grow weak, be languid, droop.
- languidus, a, um**, [langueō], adj., weak, faint, dull, languid.
- lāniger, era, erum**, [lāna + gerō], adj., wool bearing, woolly, fleecy.
- laniō, āre, āvi, ātus**, [lanius, a butcher], to tear, rend, mutilate, mangle.
- lānūgō, inis**, [lāna], f., down.
- lapidōsus, a, um**, [lapis], adj., stony, full of stones.
- lapillus, ī**, [dim. *lapis*], m., a little stone, pebble; precious stone, gem.
- lapis, idis, m.**, a stone.
- lāpsus, ūs**, [lābor], m., a sliding or gliding motion of any kind; flowing, course.
- laqueus, ī**, [*laciō, to entice], m., a noose, snare, gin, trap.
- lār, laris**, chiefly pl., *larēs*, um, m., a tutelar deity, guardian spirit; (meton.) a house, home, dwelling.
- lascivus, a, um**, adj., wanton, frisky, sportive.
- lassō, āre, āvi, ātus**, [lassus], to tire, weary, exhaust.
- lassus, a, um**, adj., wearied, tired, exhausted, faint.
- lātē, [lātus]**, adv., broadly, widely, far and wide, extensively.
- latebra, ae**, [lateō], f., a hiding place, place of ambush, a dark hollow; obscurity.
- lateō, ēre, uī, —**, to lie hid, be concealed, lurk.
- latex, icis, m.**, a liquid, fluid.
- latitō, āre, āvi, ātus**, [freq. *lateō*], to lie hid, lie concealed.
- Latius, a, um**, [Latium], adj., of *Latium*, *Latin*, *Roman*.
- Lātōna, ae**, [Λητώ], f., the mother of *Apollo* and *Diana*.
- Lātōnia, [Lātōna]**, adj., f., of or belonging to *Latona*; subs., *Diana*.

- Lātōnigēna**, ae, [Lātōna + root in gignō], m. and f., *child of Latona*.
Lātōus, a, um, [Lātōna], adj., *Latona's*.
lātrātus, ūs, [lātrō], m., *a barking, baying*.
lātrō, āre, āvi, ātus, *to bark, bay*.
lātus, a, um, adj., *broad, wide, extensive*.
latus, eris, n., *the side, flank of anything; side, region*.
laudō, āre, āvi, ātus, [laus], *to praise, laud, commend*.
laurea, ae, [laurus], f., *the laurel tree; leaves, twigs, or branches of the laurel; a laurel crown or garland*.
Laurentēs, um, [Laurentum], m., *the Laurentines, inhabitants of Laurentum*.
laurus, ī or ūs, f., *a laurel or bay tree; a laurel or bay wreath*.
laus, laudis, f., *glory, fame, honor, renown, praise; praiseworthy deed, noble action, merit*.
lavō, ere and āre, lāvi, lavātus, *lautus* and *lōtus*, *to lave, bathe, wash; wet, moisten, sprinkle*.
laxus, a, um, adj., *slack, loose; loose, loosened, open*.
lea, ae, [compare leō], f., *a lioness*.
leaena, ae, [λέαινα], f., *a lioness*.
Lebinthus, ī, f., *one of the Sporadic isles*.
lēctor, ōris, [legō], m., *a reader*.
lectulus, ī, [dim. lectus], m., *a small bed, a couch*.
lectus, ī, m., *a couch, bed*.
Lēda, ae, [Λήδα], f., *the wife of Tyndarus, mother, by Jupiter, of Helen*.
lēgitimus, a, um, [lēx], adj., *fixed by law, lawful, just, proper, regular*.
legō, ere, lēgi, lēctus, *to bring together, gather, collect, gather up, pick up; choose, select; read; skim, scour, sweep over, course along; w. vestigia, to follow the footsteps of any one, follow*.
Lelex, egis, m., *the name of an old man*.
Lemnos, ī, [Λήμνος], f., *an island in the Aegean Sea*.
lēna, ae, f., *a confidential messenger, a go between*.
Lēnaeus, a, um, [Ληναῖος], adj., *belonging to the wine press; an epithet of Bacchus as god of wine*.
lēniō, ire, ivi (ii), itus, [lēnis], *to soothe, assuage, calm, soften*.
lēnis, e, adj., *soft, gentle, light, mild*.
lentē, [lentus], adv., *slowly, sluggishly*.
lentus, a, um, [compare lēnis], adj., *pliant, flexible, tough; lingering, slow, smoldering, sluggish; at ease, at rest, easy, calm, indifferent*.
leō, ōnis, [λέων], m., *a lion; the constellation Leo*.
lepus, oris, m., *a hare*.
Lerna, ae, [Λέρνη], f., *a forest and marsh near Argos, where lived the Hydra which was slain by Hercules*.
Lernaeus, a, um, [Lerna], adj., *Lernaeon, of Lerna*.
Lesbis, idis, [Lesbos], adj., f., *Lesbian*.
Lesbos, ī, [Λέσβος], f., *a celebrated island in the Aegean Sea, the birthplace of the three famous Greek poets, Alcaeus, Arion, and Sappho*.
lētālis, e, [lētum], adj., *deadly, fatal*.
Lēthaeus, a, um, [Lēthē, Gr. Λήθη], adj., *of Lethe, a river of Hades, whose waters, if drunk, produced forgetfulness of the past; Lethaeon*.
lētifer, era, erum, [lētum + ferō], adj., *death dealing, deadly*.
lētō, āre, āvi, ātus, [lētum], *to kill, slay*.
lētum, ī, n., *death, ruin, destruction*.
levis, e, adj., *light in weight, motion, or importance; shadowy, unsubstantial; swift, fleet, quick flying; light, trifling, trivial, unimportant, petty, slight*.
lēvis, e, adj., *smooth, polished*.
levitās, ātis, [levis], f., *lightness*.
leviter, [levis], adv., *lightly, slightly*.
levō, āre, āvi, ātus, [levis], *to lift up, raise, elevate, bear up; lift up preparatory to removing from below*.

- take down*; w. reflex., *raise one's self*; *lighten, alleviate, relieve*; *assist, support*.
- lēx, lēgis**, f., *a statute, a law*; *order, arrangement*; in pl., *terms, conditions, stipulations*.
- libellus, ī**, [dim. *liber*], m., *a little book, writing*.
- libēns, entis**, [part. *libet*], adj., generally used adverbially, *willingly, freely, cheerfully, gladly*.
- Liber, erī**, m., *an Italian deity identified with Bacchus, the wine god*.
- liber, brī**, m., *the inner bark of a tree, bark*; *a book, work*.
- liber, era, erum**, adj., *free, unrestricted, unconfined, unimpeded*; *unbridled, unchecked, unrestrained, free of speech*.
- liberō, āre, āvī, ātus**, [*liber*], *to set free, liberate, release, clear*.
- libertās, ātis**, [*liber*], f., *liberty, freedom*.
- libet, ēre, uit or libitum est**, *it pleases, is agreeable to, is one's will*.
- libō, āre, āvī, ātus**, *to take a little of*; *pour out as a drink offering or libation, make a libation, offer as a sacrifice*.
- librō, āre, āvī, ātus**, [*libra, a balance*], *to poise, balance*; *brandish and hurl*.
- libum, ī**, n., *a cake used in sacrifice*.
- Libycus, a, um**, [*Libya*], adj., *Libyan, African*.
- Libyē, ēs**, [Διβύη], poetic for *Libya*, f., *Libya or North Africa*.
- licentia, ae**, [*licēns*], f., *freedom, liberty, license*.
- licet, ēre, licuit and licitum est**, *impers., it is permitted, allowed, lawful*; *as concess. conj., licet, although, even if*.
- Lichas, ae, m.**, *an attendant of Hercules*.
- lignum, ī**, n., *wood, the wood of a tree, a tree*.
- ligō, āre, āvī, ātus**, *to tie, bind*; *bind together, unite*.
- ligustrum, ī**, n., *the privet plant*.
- lilium, īi**, n., *a lily*.
- Lilybaeum, ī**, n., *Lilybaeum, a promontory on the southwestern coast of Sicily*.
- līmen, inis**, [*ligō*], n., *a threshold, sill*; *a doorway, an entrance*; *a house, palace, temple*; *realm, region*.
- līmes, itis**, m., *a path, track, trail*; *boundary, limit, line of demarcation or division*.
- līmōsus, a, um**, [*līmus*], adj., *muddy, miry*.
- līmus, ī**, m., *mud, mire, slime*.
- lingua, ae, f.**, *the tongue*; *speech, word, language*.
- līniger, era, erum**, [*līnum + gerō*], adj., *linen wearing, clothed in linen*.
- līnō, ere, lēvī, litus**, *to daub, besmear, anoint*.
- līnquō, ere, liquī, —**, *to leave, desert, abandon, forsake, quit, depart from, leave behind*.
- līnteum, ī**, [*līnteus, from līnum*], n., *linen cloth*; *a sail*.
- līnum, ī**, n., *flax*; *a thread, chord, rope*.
- liquefaciō, ere, —**, *factus*, [*liqueō + faciō*], pass., *liquefiō, fierī, factus*, *to make liquid, melt, dissolve*; *weaken, enervate*.
- liquefactus, a, um**, [part. *liqueō*], adj., *liquid, molten, fluid*; *clear*.
- liqueō, ēre, licuī, —**, *to be fluid*; (only third person sing.), *to be clear, manifest, evident, apparent*.
- liqueſcō, ere, —, —**, [*inch. liqueō*], *to grow fluid*; *grow soft, melt, dissolve*.
- liquidus, a, um**, [*liqueō*], adj., *liquid, fluid, mobile*; *clear, limpid*; w. *sorōrēs*, *water nymphs*.
- liquor, liquī, —**, [*liqueō*], *to become liquid, melt, dissolve*.
- liquor, ōris**, [*liqueō*], m., *a fluid, liquid*.
- lis, litis**, f., *strife, contest*.
- litō, āre, āvī, ātus**, *to sacrifice*; *make atonement, appease*; *give favorable omens*.
- lītoreus, a, um**, [*lītus*], adj., *of the seashore, on the shore*.

- littera, æ, f.**, a letter, letter of the alphabet; epistle.
- lītus, oris, n.**, the seashore, beach, coast, strand.
- līvēs, entis**, [part. **liveō**, to be black and blue], adj., bluish, dark colored, livid.
- līvidus, a, um**, [**liveō**], adj., of a dark blue or lead color, leaden, dusky; envious, spiteful, malicious.
- līvor, ōris**, [**liveō**], m., bluish, leaden color; envy, spite, malice.
- locō, āre, āvi, ātus**, [**locus**], to place, put in place, set.
- locus, ī**, [pl. **locī** and **loca**], m., a place, spot, region, locality; room, place, opportunity, chance.
- lollum, īi, n.**, darnel, tares.
- longē**, [**longus**], adv., far, long, of place, time, and degree.
- longius**, [comp. of **longē**], adv., further, longer.
- longus, a, um**, adj., long, long continued, of long duration, tedious; deep, vast.
- loquāx, ācis**, [**loquor**], adj., talkative, chattering, loquacious, talking, speaking.
- loquor, ī, locūtus**, to speak, say.
- lōrica, æ**, [**lōrum**], f., a leather cuirass, a coat of mail, corselet, doublet.
- lōrum, ī, n.**, a leather thong; in pl., reins.
- lūceō, ēre, lūxī**, —, to shine, beam, gleam.
- lūcidus, a, um**, [**lūceō**], adj., bright, shining, clear.
- lūcifer, era, erum**, [**lūx** + **ferō**], adj., light bringing; subs., **Lūcifer, erī**, m., the light bringer, the morning star; dawn, day.
- Lucrētius, ī, m.**, the poet T. Lucretius Carus, author of the poem *De Rerum Natura*.
- lūctisonus, a, um**, adj., sad sounding, doleful.
- lūctor, āri, ātus**, [**lūcta**, a wrestling], to struggle, wrestle, strive.
- lūctus, ūs**, [**lūgeō**], m., sorrow, lamentation, mourning, grief, woe.
- lūcus, ī, m.**, a sacred grove, a grove or wood in general.
- lūdus, īi**, [**lūdus**], m., a stage player, actor.
- lūdō, ēre, lūsī, lūsus**, to sport, play, frolic; do for amusement, practice as a pastime; cheat, mock, delude, deceive.
- lūdus, ī**, [**lūdō**], m., a game, contest, a public show or play, play, sport, jest, joke.
- lūgeō, ēre, lūxī, lūctus**, to mourn, lament, bewail.
- lūgubris, e**, [**lūgeō**], adj., mourning, sad, mournful.
- lūmen, inis**, [**lūceō**], n., light, glow, fire; the light of day, day; the light of life, life; the light of the eye, the eye.
- lūna, æ**, [compare **lūceō**], f., the moon; moonlight.
- lūnāris, e**, [**lūna**], adj., of the moon, the moon's.
- lūnō, āre, āvi, ātus**, [**lūna**], to bend like a half moon, bend, curve.
- luō, ere, ī**, —, to wash away, atone for.
- Lupercus, ī**, [**lupus** + **arceō**], m., a protector against wolves, an epithet of Pan; also a priest of Pan.
- lupus, ī, m.**, a wolf.
- lūridus, a, um**, adj., pale, wan, lurid, ghastly; that which makes to appear pale, ghastly.
- lūsor, ōris**, [**lūdō**], m., one who plays, sports; a playful, sportive writer.
- lūstrō, āre, āvi, ātus**, [**lūstrum**], to purify by an expiatory sacrifice; survey, examine, review; traverse, search.
- lūstrum, ī**, [**luō**], n., a purificatory sacrifice offered for the people by the censors every five years; the interval between such sacrifices, a period of five years; in general, a period of several years; of the Julian calendar, a period of four years.
- lūsus, ūs**, [**lūdō**], m., play, sport.
- lutulentus, a, um**, [**lutum**, mud], adj., muddy.
- lūx, lūcis**, f., light, brightness; the

- light of day, daylight, day; the light of life, life.*
- lūxuriō, āre, āvi, ātus**, [lūxuria, *luxury*], *to be luxuriant, abound; to exhibit the freshness and roundness of youth, to assume new and abundant life.*
- Lyaeus, ī**, [Λυαῖος], *m., a surname of Bacchus, the god of wine, who delivers from care; (meton.) wine.*
- Lycaeus, ī**, [Λυκαῖος], *m., a mountain in Arcadia devoted to the worship of Jupiter and Pan.*
- Lycāōn, onis**, [Λυκάων], *m., a king of Arcadia, whom Jupiter changed into a wolf.*
- Lycāonius, a, um**, [Lycāōn], *adj., of or belonging to Lycaon.*
- Lycius, a, um**, [Lycia], *adj., Lycian, of Lycia, a district of Asia Minor.*
- Lycōris, idis, f.**, *the fictitious name of the mistress of the poet C. Cornelius Gallus.*
- Lycormas, ae**, [Λυκόρμας], *m., a river of Aetolia.*
- Lȳdia, ae**, [Λυδία], *f., a country in Asia Minor.*
- Lȳdius, a, um**, [Lȳdia], *adj., Lydian.*
- lymp̄ha, ae, f.**, *pure spring or river water.*
- Lyncidēs, ae**, [Lynceus], *m., a descendant of Lynceus.*
- lyra, ae**, [λύρα], *f., a lute, lyre; (meton.) poetry, song.*
- Lyrceūs, a, um, adj.**, *Lyrcean, of or near Mount Lyrceum, which is between Arcadia and Argolis.*
- lyricus, a, um**, [lyra], *adj., of the lyre, lyric.*
- Lyrnēsius, a, um**, [Lyrnēsus], *adj., Lyrnesian, of Lyrnesus, a town in Troas, the birthplace of Briseis.*
- M**
- Macer, crī, m.**, *Aemilius Macer, a Roman poet, friend of Vergil and Ovid.*
- māciēs, ēi, f.**, *leanness, emaciation.*
- māctō, āre, āvi, ātus**, [māctus, *of the gods, honored*], *to magnify, ex-*
- tol, honor; to offer, sacrifice, immolate, kill, slaughter as a victim.*
- maculō, āre, āvi, ātus**, [macula, *a spot*], *to spot, stain, pollute.*
- madefaciō, ere, fēcī, factus**, [madeō, *to be wet + faciō*], *to wet, soak, steep, drench.*
- madēns, entis**, [part. madeō, *to be wet*], *adj., wet, moist, dripping.*
- madēscō, ere, madui, —**, [inch. madeō, *to be wet*], *to become wet, soaked.*
- madidus, a, um**, [madeō, *to be wet*], *adj., wet, drenched, soaked.*
- Maeandros, dri**, [Μαίανδρος], *m., a river in Asia Minor, proverbial for its winding course.*
- Maenala, ōrum**, [Μαίναλον], *n. pl., a mountain range in Arcadia sacred to Pan.*
- Maenalis, idis**, [Maenala], *adj. f., of or belonging to Maenala; Arcadian.*
- Maenalius, a, um**, [Maenala], *adj., pertaining to Maenala, Maenalian, Arcadian.*
- Maeonia, ae**, [Μαίονία], *f., a province in Lydia; used poetically for Lydia.*
- Maeonidēs, ae**, [Maeonia], *m., a native of Maeonia or Lydia; a poetic name for Homer.*
- Maeonius, a, um**, [Maeonia], *adj., Maenonian, Lydian.*
- maereō, ēre, —**, *to mourn, grieve, lament.*
- maestus, a, um**, [maereō], *adj., sad, mournful, sorrowful, gloomy, melancholy.*
- magicus, a, um**, [μαγικός], *adj., magic.*
- magis, adv.**, *more, rather.*
- magister, trī**, [from same root (mac) with māgnus], *m., a master, leader, commander; nautical, a pilot, helmsman, captain; pastoral, a shepherd.*
- māgnanimus, a, um**, [māgnus + animus], *adj., great souled, magnanimous, high spirited.*
- māgnus, a, um**, [comp. māior, superl. māximus], *adj., of physical proportions, great, large, heavy;*

- of sound, loud; of quantity, abundant, plentiful; of time, long; of abstract qualities, great, noble, important, grand, momentous, strong, mighty; of persons, great, mighty, noble, illustrious; of age w. comp. and superl., elder, older, oldest.
- magus, ī, [μάγος], m., a Magian, a learned man and magician among the Persians.**
- māla, ae, f., the cheek bone, cheek.**
- male, [malus], adv., badly, wrongly, ill; wickedly, cruelly, maliciously; unskillfully, awkwardly, unfortunately, unwisely; badly, imperfectly, scarcely, barely, only, merely; not at all; male compositus, unburied; male sāna, deranged, beside one's self; excessively, more than is right; male sedulus, overzealous.**
- maledicō, ere, dixī, dictus, to abuse, revile, slander, asperse.**
- maledictum, ī, [maledicō], n., an evil speech, abusive word, curse.**
- malignus, a, um, [for malignus = malus + gen, root of gignō], adj., malignant, malicious, wicked, spiteful.**
- mālō, mälle, mālui, —, [magis + volō], to wish rather, prefer.**
- malum, ī, [malus], n., an evil happening, a misfortune, misery, woe, ill, calamity; an evil deed, a crime, evil.**
- mālum, ī, n., an apple.**
- malus, a, um, adj., evil, bad, wicked, false; noxious, harmful, poisonous.**
- mandātum, ī, [mandō], n., a command, mandate, charge, order.**
- mandō, āre, āvi, ātus, [manus + dō], to order, command, give commission to; commit, consign, intrust to.**
- māne, adv., in the morning.**
- maneō, ēre, mānsī, mānsus, to remain, stay, abide; tarry, stop; await, wait for.**
- mānēs, ium, m. pl., the souls of the dead, the ghosts, or shades of dead persons, departed spirits.**
- manifestō, āre, —, —, [manifestus] to discover, disclose, betray.**
- manifestus, a, um, adj., clear, evident, manifest, plain, apparent.**
- mānō, āre, āvi, —, to flow, drip, trickle, run, ooze out.**
- Mantō, ūs, [Μαντώ], f., the daughter of Tiresias, a prophetess.**
- Mantua, ae, f., a city of northern Italy, on the Mincius.**
- manus, ūs, f., a hand; force, power, might, valor, brave deeds; a band of soldiers, a force.**
- Mārcia, ae, f., the wife of Fabius Maximus, the friend of Augustus and of Ovid.**
- mare, is, n., the sea.**
- margō, inis, m., edge, brink, border, margin, shore.**
- marinus, a, um, [mare], adj., pertaining to the sea, sea-, marine.**
- marita, ae, [marītus], f., a married woman, wife.**
- maritus, ī, [mās], m., a husband.**
- marmor, oris, [μάρμαρος], n., marble.**
- marmoreus, a, um, [marmor], adj., made of marble, marble; smooth and white like marble.**
- Mārs, Mārtis, (old form Māvors), m., the god of war; (meton.) war, battle, encounter, strife.**
- Mārtius, a, um, [Mārs], adj., of, belonging to, sacred to Mars.**
- mās, maris, m. adj. as subs., a male, a creature of the male sex.**
- massa, ae, [μάζα], f., a lump, mass; w. lactis coāctī, cheese.**
- māter, tris, f., a mother.**
- māteria, ae, and māteriēs, ae, [from same root with māter], f., stuff, matter, material; subject matter, theme.**
- māternus, a, um, [māter], adj., of a mother, maternal, mother's.**
- mātertera, ae, [māter], f., a mother's sister, aunt.**
- mātrōna, ae, [māter], f., a married woman, wife, matron.**
- mātūrēscō, ere, mātūruī, —, [inch. mātūrus], to ripen, come to maturity.**

- mātūrus**, a, um, adj., *ripe, mature, advanced, of proper age, seasonable.*
- mātūtinus**, a, um, [Mātūta, the goddess of dawn], adj., *of the morning, morning-, early.*
- Mēdēa**, ae, [Μῆδεία], the daughter of Aetes, king of Colchis.
- medicāmen**, inis, [medicō, to imbue with healing power], n., a drug, medicament.
- medicātus**, a, um, [part. medicō], adj., *sprinkled with the juices of herbs, medicated, drugged.*
- medicina**, ae, [medicus, medicinal], f., *medicine, remedy, cure.*
- medius**, a, um, adj., *in the middle or midst, mid, middle, intermediate*; subs., **medium**, ii, n., *the middle, the midst, center.*
- medulla**, ae, f., *the marrow, the innermost part, the heart, pith.*
- Medūsa**, ae, [Μέδουσα], f., *one of the three Gorgons, daughters of Phorcus.*
- Medūsaëus**, a, um, [Medūsa], adj., *of Medusa, Medusean.*
- mel**, mellis, n., *honey.*
- Melas**, anis and ae, m., *a river of Thrace.*
- Meleager**, gri, [Μελέαγρος], m., *the son of the Calydonian king Oeneus and Althaea, the leader in the famous Calydonian boar hunt.*
- melior**, ius, comp. adj., [see bonus], *better.*
- melius**, adv., *better*; in **melius**, *for the better.*
- membrāna**, ae, [membrum], f., *a skin, slough.*
- membrum**, i, n., *a limb, member of the body, part; the body as composed of parts, the body itself; a member of a household, or society.*
- memini**, isse, *to remember, recall, be mindful of.*
- memor**, oris, adj., *mindful, remembering, heedful.*
- memorō**, āre, āvi, ātus, [memor], *to mention, recount, relate, speak.*
- mendācium**, ii, [mendāx], n., *a lie, falsehood.*
- mendāx**, ācis, adj., *false, deceitful.*
- mēns**, mentis, f., *the mind, intellect, reason, judgment, heart, soul, disposition, plan, design, purpose.*
- mēnsa**, ae, [mēnsus, part. mētor], f., *a table*; (meton.) *food, viands.*
- mēnsis**, is, m., *a month.*
- mēnsor**, ōris, [mētor], m., *a measurer, surveyor.*
- mēnsūra**, ae, [mētor], m., *a measuring; measure, extent, size; limit, capacity, power, extent.*
- menta**, ae, [μένθα], f., *mint.*
- mentior**, iri, itus, *to assert falsely, lie, pretend.*
- Mercurius**, i, [merx, as god of traders], m., *son of Jupiter and Maia, and messenger of the gods.*
- mereō**, ēre, uī, itus, and mereor, ēri, itus, *to deserve, merit, be worthy of; earn, gain by desert.*
- mergō**, ere, mersi, mersus, *to plunge, sink, overwhelm; hide, bury, conceal.*
- mergus**, i, [mergō], m., *a diver, a kind of waterfowl.*
- Mērionēs**, ae, [Μηριόνης], m., *the charioteer of Cretan Idomeneus.*
- meritum**, i, [meritus], n., *desert, merit.*
- meritus**, a, um, [part. mereō], adj., *deserved, due, just, proper.*
- Merops**, opis, [Μέροψ], m., *a king of Ethiopia, husband of Clymene, and reputed father of Phaëthon.*
- mersō**, āre, āvi, ātus, [freq. mergō], *to dip, immerse, plunge.*
- merus**, a, um, adj., *pure, unmixed*; subs., **merum**, i, n., *pure wine, wine.*
- merx**, mercis, [mereō], f., *merchandise, ware.*
- messis**, is, [metō, to reap], f., *a reaping, harvest.*
- mēta**, ae, f., *a turning point, turning post; goal, limit, end, bound.*
- mētor**, iri, mēnsus, *to measure, estimate.*
- Mettus**, i, m., *better known as Mettius Fufetius, dictator of Alba, executed for his treachery by Tullus Hostilius.*

- metuēns, entis**, [part. metuō], adj., *fearing, fearful, afraid; reverent.*
- metuō, ere, ī, —**, [metus], to fear, *be afraid of, shun; revere.*
- metus, ūs, m.**, *fear, dread, apprehension.*
- meus, a, um**, [mē], poss. pron., *my.*
- mica, ae, f.**, *a grain, e.g., of salt.*
- micō, āre, uī, —**, to vibrate, dart, *quiver, tremble, beat, palpitate; gleam, glitter, flash.*
- Midas, ae**, [Mīdās], m., *a king of Phrygia to whom was given the power of transforming all that he touched into gold.*
- migrō, āre, āvī, ātus**, to go away, depart, *migrate.*
- mīles, itis, m.**, *a soldier.*
- mīlitia, ae**, [mīles], f., *military service, warfare, care; service, employment.*
- mille, adj.**, *a thousand; in pl. subs., milia, ium, n., thousands; understand passuum, miles.*
- Milōn, onis**, [Mīlōn], m., *a celebrated athlete of Crotona.*
- mīluus, ī, m.**, *a bird of prey, kite.*
- Mimās, antis**, [Mīmās], m., *a mountain range in Ionia.*
- mināx, ācis**, [minor], adj., *threatening, menacing.*
- Minerva, ae**, [from root man, whence mēns, meminī, etc.], f., *the goddess of wisdom, arts, and sciences, corresponding to the Greek Pallas Athene.*
- minimē, [minimus]**, adv., *least.*
- minimus, a, um**, superl. adj., *least.*
- minister, trī, m.**, *a servant, attendant.*
- ministra, ae**, [minister], f., *a female servant, attendant.*
- ministrō, āre, āvī, ātus**, [minister], to tend, serve, attend to; provide, furnish.
- minitor, āri, ātus**, [freq. minor], to threaten, menace.
- Mīnōius, a, um**, [Mīnōs], adj., of *Minos, Minoan.*
- minor, āri, ātus**, to threaten, menace.
- minor, minus, comp. adj.**, *less; of age, younger.*
- Mīnōs, ōis**, [Mīnōs], m., *a famous king and lawgiver in Crete, and after death a judge in the lower world.*
- minuō, ere, ī, ūtus**, to make small, break into small pieces, break up; lessen, diminish, reduce, weaken.
- minus, adv.**, *less.*
- Minyae, ārum**, [Mīnyai], m. pl., *the Argonauts, called Minyans from Minyas, an ancient king of Thessaly.*
- mīrābilis, e**, [mīror], adj., *wonderful.*
- mīrāculum, ī**, [mīror], n., *a wonder, marvel, miracle.*
- mīrandus, a, um**, [part. mīror], adj., *wonderful, singular, strange, remarkable.*
- mīror, āri, ātus**, to wonder at, marvel, admire, see with wonder.
- mīrus, a, um, adj.**, *wonderful, marvelous.*
- mīsceō, ēre, uī, mīxtus**, to mingle, mix with; unite, join; stir up, excite, disturb, throw into confusion.
- miser, era, erum, adj.**, *sad, wretched, miserable, unfortunate, pitiable.*
- miserābilis, e**, [miseror], adj., *miserable, deplorable, wretched.*
- miserandus, a, um**, [part. miseror], adj., to be pitied, pitiable, lamentable, wretched.
- miseror, ēri, itus**, [miser], to pity, take pity on, have compassion for, commiserate.
- miseror, āri, ātus**, [miser], to compassionate, take pity on, pity.
- Mithridātēus, a, um**, [Mithridātēs], adj., *Mithridatic, of Mithridates, the famous king of Pontus who so long waged successful war against the Romans.*
- mītis, e, adj.**, *mellow, ripe; mild, soft, gentle, lenient, kind.*
- mittō, ere, mīsi, missus**, to let go, send, send off, dispatch; send, provide, give; throw, hurl, launch, cast.
- mōbilis, e**, [for movibilis, from moveō], adj., *movable; nimble, fleet.*
- moderāmen, inis**, [moderor], n., *guidance, management, control.*

- moderātē**, [moderātus], adv., *with moderation, carefully.*
- moderātus**, a, um, [part. moderor], adj., *within bounds, moderate, modest.*
- moderor**, āri, ātus, [modus], *to set bounds; manage, guide, control.*
- modestē**, [modestus], adv., *with moderation, discreetly.*
- modestus**, a, um, [modus], adj., *moderate; modest, gentle, discreet.*
- modicus**, a, um, [modus], adj., *moderate; ordinary, little, small.*
- modō**, [modus], adv., *only, indeed; merely, but; but now, a little while ago; now; modo—modo, now—now.*
- modulor**, āri, ātus, *to measure; tune, sing, play.*
- modus**, ī, m., *a way, method, manner; a measure, melody, strain, rhythm; an end, limit, bound.*
- moenia**, ium, n. pl., *walls, ramparts.*
- mola**, ae, f., *a millstone, mill.*
- molāris**, is, [mola], m., *a millstone, rock.*
- mōlēs**, is, f., *a shapeless mass, a bulk, a huge mass, monster, a rocky mass, cliff; weight; a massive building or structure; a dam, mole, barrier; a battering ram or other engine of war; a task, difficulty, labor; might, power, strength.*
- mōlimen**, inis, [mōlior], n., *an effort, attempt, undertaking; mōlmine vāstō*, of massive structure.
- mōlior**, iri, itus, [mōlēs], *to labor upon; undertake, attempt; cause; prepare, fit out, get ready; set in motion, cast, hurl.*
- mollīō**, ire, ivi (ii), itus, [mollis], *to soften, grow soft; soothe, mitigate; moderate, calm.*
- mollis**, e, adj., *soft, pliant, tender, delicate, gentle; easy, favorable.*
- molliter**, [mollis], adv., *gently, softly, sweetly.*
- Molossus**, a, um, adj., *Molossian, of the Molossi, a people in the eastern part of Epirus.*
- mōmentum**, ī, [for movimentum from moveō], n., *a movement, motion; a short time, moment, instant.*
- moneō**, ēre, ui, itus, *to remind, admonish, warn, advise, instruct.*
- monitum**, ī, [from monitus, part. moneō], n., *an admonition, warning; advice, suggestion.*
- monitus**, ūs, [moneō], m., *an admonition, warning.*
- mōns**, montis, m., *a mountain.*
- mōnstrō**, āre, āvi, ātus, [mōnstrum], *to show, point out, indicate, advise, teach, tell, direct, guide.*
- mōnstrum**, ī, n., *a prodigy, sign, omen, portent; a monster.*
- mōntānus**, a, um, [mōns], adj., *of a mountain, mountain-.*
- mōnticola**, ae, [mōns + colō], m. and f., *a mountaineer, mountain dweller.*
- monumentum**, ī, [moneō], n., *a memorial, monument; evidence, trace.*
- mora**, ae, f., *a delay, pause, cause of delay, hindrance; morā*, after some time, gradually.
- morbus**, ī, m., *disease.*
- mordeō**, ēre, momordī, morsus, *to bite, bite into, gnaw.*
- moribundus**, a, um, [morior], adj., *dying, in a dying condition.*
- morior**, ī, tuus, *to die, perish.*
- moror**, āri, ātus, [mora], *to delay, linger, wait, tarry; trans., retard, hinder, detain.*
- mors**, mortis, f., *death.*
- morsus**, ūs, [mordeō], m., *a biting, bite, fangs.*
- mortālis**, e, [mors], adj., *mortal, human, earthly; temporary, transient; subs., mortālēs*, ium, m. pl., *mortals, human beings.*
- mortuus**, a, um, [part. morior], adj., *dead.*
- mōrum**, ī, [μῶρον], n., *a mulberry, blackberry.*
- mōrus**, ī, [μωρός], f., *a mulberry tree.*
- mōs**, mōris, m., *custom, manner, way, fashion, wont; in pl., conduct, manners, character; sine mōre*,

- in an unprecedented, unusual way ; law, precedent.*
- mōtus, ūs, [moveō], m., a motion, movement, swiftness.**
- moveō, ēre, mōvī, mōtus, to move, shake, set in motion ; of the strings of a lyre, strike, play upon ; of arms, take up, employ, use, exercise ; of the earth, upturn, plow up, till ; in pass. with middle sense, to move one's self, set out ; give impulse to, stimulate ; move, influence ; exert influence or power upon ; take up, begin, commence, undertake ; disturb, trouble ; arouse, excite, cause, produce ; revolve, ponder, meditate.**
- mox, adv., soon, soon after, presently, then ; afterwards, at a later period.**
- mucrō, ōnis, m., the sharp point or edge of anything, a sword point, a sword.**
- mūgiō, ire, ivī (iī), itus, to bellow, rumble, roar, mutter, murmur.**
- mūgitus, ūs, [mūgiō], m., a bellowing, a roaring, lowing.**
- mulceō, ēre, mulsi, mulsus, to stroke, touch lightly ; of the wind, to rustle through ; to calm, soothe, allay.**
- Mulciber, eris and erī, [mulceō], m., Vulcan, represented as the softener.**
- multifidus, a, um, [multus + findō], adj., split into many parts or pieces.**
- multiplcō, āre, āvī, ātus, [multiplex, with many folds], to multiply, increase, augment.**
- multō, [multus], adv., by much, by far, far.**
- multum, [multus], adv., much, greatly, very.**
- multus, a, um, [comp. plūs, superl. plūrimus], adj., much, abundant, many, many a ; great ; multa pars, the greater part, larger part ; multus, adverbially for multum, much ; plūrimus, used adverbially, abundantly ; multa, subs. n pl., many things, much.**
- mundus, ī, m., an ornament ; cosmos, the universe, the world.**
- mundus, a, um, adj., clean, cleanly, neat.**
- mūnimen, inis, [mūniō, to defend with a wall], a defense, fortification, rampart.**
- mūnus, eris, n., an office, charge, duty, task ; a boon, favor, service ; a present, gift, offering.**
- mūrex, icis, m., the purple fish, a species of shellfish ; purple dye, purple.**
- murmur, uris, n., a murmur, murmuring, muttering, rumbling, roaring ; a shouting, tumult of applause.**
- mūrus, ī, m., a wall, city wall.**
- Mūsa, ae, [Μοῦσα], f., a muse, one of the goddesses of the liberal arts.**
- mūscus, ī, m., moss.**
- mustum, ī, n., fresh grape juice, must.**
- mūtābilis, e, [mūtō], adj., changeable, fickle.**
- Mutina, ae, f., a city in Cisalpine Gaul.**
- mūtō, āre, āvī, ātus, [freq. moveō], to change, alter ; intrans., change, alter ; change, exchange.**
- mūtus, a, um, adj., mute, dumb, speechless, silent, still.**
- mūtuus, a, um, [mūtō], adj., in exchange, reciprocal, mutual, of both, the same.**
- Mycalē, ēs, [Μυκάλη], f., a promontory and city in Ionia.**
- Mycēnae, ārum, [Μυκῆναι], f. pl., a city in Argolis, of which Agamemnon was king.**
- Mycēnis, idis, f., a Mycenaean woman, i.e., Iphigenia, the daughter of Agamemnon.**
- Mygdonius, a, um, adj., Mygdonian, Thracian.**
- myrica, ae, f., the tamarisk shrub.**
- Myrrha, ae, f., a daughter of Cinyras, king of Cyprus.**
- myrteus, a, um, [myrtus], adj., of myrtle, myrtle.**
- myrtus, ī, and ūs, f., a myrtle tree a myrtle branch.**

N

Nabataeus, a, um, adj., of *Nabataea*, a country in Arabia; *Arabian*.
nāis, idos, and nāias, ados, [vāis], f., a water nymph, naiad.
nam, conj., for.
nam-que, conj., for, for indeed, for truly; and (this is so) for.
nancīscor, ī, nactus, to get, obtain, meet with, reach, find.
nāris, is, usually in pl. f., the nostrils, the nose.
nārrō, āre, āvī, ātus, to tell, relate, report, recount.
nāscor, ī, nātus, to be born; rise, spring up, spring forth, grow.
Nāsō, ōnis. m., P. Ovidius Naso, the poet.
nāta, ae, [nātus], f., a daughter.
nātālis, e, [nāscor], adj., birth-, natal; supply dies, a birthday.
natō, āre, āvī, ātus, [freq. nō], to swim, float.
natūra, ae, [nāscor], f., birth; nature; property, quality, characteristic, disposition.
nātus, ī, [nāscor], m., one born, a son, a child.
naufragi:um, īi, [nāvis + frangō], n., shipwreck; loss, destruction.
Naupliadēs, ae, [Nauplius], m., the son of Nauplius, i.e. Palamedes.
nāvigō, āre, āvī, ātus, to sail; sail upon or over.
nāvis, is, f., a ship.
nāvita, ae, [nāvis], m., a sailor, a boatman.
nāvō, āre, āvī, ātus, [navus, busy, active], to perform diligently, accomplish, prosecute.
nē, adv. and conj., no, not; with quidem, not even, emphasizing the word placed between the two; in expressions of prohibition, not; in final clauses, that not, lest; after verbs of fearing, when it is feared that something will happen, that; after verbs of hindering and the like, from.
nē, interj., truly, verily, indeed.

-ne, interrog. partic. enclitic; it is attached to the first or most important word of an interrogative sentence which may be answered by yes or no, and does not imply either answer; it is untranslatable into English; in indirect questions, whether.
nebula, ae, f., a cloud, mist, fog.
nec, conj., see neque.
nec-nōn, nec nōn, conj., and also, likewise.
necō, āre, āvī, ātus, to kill, slay.
nec-opīnus, a, um, adj., unexpected unsuspecting.
nectar, aris, [νέκταρ], n., nectar; any sweet pleasant drink or liquid, e.g. honey.
nectō, ere, nexuī (xī), nexus, to bind, tie, fasten.
nefandus, a, um, [nē (shortened) + fandus from for, not to be mentioned], adj., impious, abominable, wicked.
nefās, [nē (shortened) + fās, not right], n. indecl., a sin, crime, transgression of the divine law, an impious act; an impious thing, an accursed person or thing; impiety; as an adj., impious, wicked, not permitted.
negō, āre, āvī, ātus, to say no, deny, refuse.
Nemeaeus, a, um, [Nemea], adj., of Nemea, a city in Argolis Nemean.
nēmō, īnis, m., f., no one.
nemoralis, e, [nemus], adj., of a grove. sylvan, woody.
nemorōsus, a, um, [nemus], adj., full of woods, woody.
nempe, [nam + -pe], conj., certainly, assuredly, of course, indeed.
nemus, oris, n., a wood, a grove.
Neoptolemus, ī, [Νεοπτόλεμος, new warrior], m., the son of Achilles, called also Pyrrhus.
nepōs, ōtis, m., a grandson; any descendant; pl., descendants, posterity.
Neptūnius, a, um, [Neptūnus] adj., of Neptune, Neptunian.

Neptūnus, ī, m., *Neptune, the son of Saturn, and god of the sea.*

neque or **nec**, adv., *not*; conj., *and not, nor*; **neque** — **neque**, *neither — nor*.

nequeō, īre, īvī (īī), [**nē** (shortened) + **queō**], *to be unable, not to be able.*

nēquiquam, [**nē** + old abl. of **quisquam**], adv., *in vain, to no purpose, uselessly.*

nē-quis, qua, quod or **quid**, = **nē quis**, indef. pron., *that not or lest any one.*

nēquitia, ae, [**nēquam**, *worthless*], f., *worthlessness.*

Nērēis, idos, [**Nēreus**], f., *a Nereid, a sea-nymph, a daughter of Nereus.*

Nērēius, a, um, [**Nēreus**], adj., *of or belonging to Nereus.*

Nēreus, ī, and **eos, m.**, *a sea god, husband of Doris, and father of the Nereids.*

Nērītius, a, um, [**Neritos**], adj., *of or belonging to Neritos, a mountain in Ithaca; Ithacan.*

nervōsus, a, um, [**nervus**], adj., *full of cords, sinewy.*

nervus, ī, m., *a sinew, tendon, muscle; a cord, string of a musical instrument; a string of a bow.*

nesciō, īre, īvī (īī), —, [**nē** (shortened) + **sciō**], *not to know, not to know of, to be unacquainted with; nesciō quod, I know not what, some or other.*

nescius, a, um, [**nesciō**], adj., *ignorant, unaware, not knowing.*

Nessēus, a, um, [**Nessus**], adj., *of Nessus, a centaur, slain by Hercules.*

Nestor, oris, [**Néstōr**], m., *a son of Neleus, king of Pylos, famous among the Greeks before Troy for his great wisdom and age.*

neu, see **nēve**.

nēve, conj., *and not, nor*; **nēve** — **nēve**, *neither — nor*.

nex, necis, f., *a violent death, slaughter.*

nexus, —, (only abl. sing. and pl., and nom. and acc. pl.), [**nectō**], m.,

a binding together, joining, clogging; of a serpent, coils.

nī, conj., = **nisi**, *if not*.

nīdus, ī, m., *a nest.*

niger, gra, grum, adj., *black, dark, dusky, swarthy; mournful, gloomy; deadly.*

nihil or **nīl**, [**nē** + **hīlum**, *a shred, trifle*], n., indecl., *nothing*; as adv., *not at all, in no respect.*

Nīleus, eī, m., *one of the enemies of Perseus.*

Nilus, ī, [**Νεῖλος**], m., *the river Nile.*

nimbus, ī, m., *a rain storm, a rain cloud, a cloud.*

nimis, adv., *beyond measure, overmuch, too.*

nimius, a, um, [**nimis**], adj., *too much, excessive*; adv., **nimum**, *too*, used to intensify an adjective or adverb.

Nīnus, ī, [**Νίνος**], m., *the first king of Assyria, husband of Semiramis and builder of Nineveh.*

Niobē, ēs, [**Νιόβη**], f., *the daughter of Tantalus and wife of Amphion, king of Thebes.*

nisi, [**nē** + **si**], conj., *if not, unless, except.*

nitēns, entis, [part. **niteō**], adj., *shining, gleaming, glistening, bright; sleek.*

niteō, ēre, uī, —, *to shine, gleam, glitter.*

nitidus, a, um, [**niteō**], adj., *shining, gleaming, sleek.*

nītor, ī, **nīsus** and **nīxus**, *to rest upon, lean upon; press forward, advance, tread or walk upon, mount, climb, fly; strive, endeavor; struggle.*

nītor, ōris, [**niteō**], m., *brightness, splendor, gleam; sleekness, beauty.*

nīveus, a, um, [**nix**], adj., *of snow, snowy; snow white.*

nix, nivis, f., *snow.*

nō, nāre, nāvī, —, *to swim, float.*

nōbilis, e, [for **gnōbilis** from (**g**)**nōscō**], adj., *well known, famous, noted, renowned; high born, of noble birth, noble.*

- nōbilitas, ātis**, [nōbīlis], f., *celebrity, fame, renown; high birth, nobility; nobleness, excellence.*
- nocēns, entis**, [part. **noceō**], adj., *hurtful, harmful, baneful, pernicious.*
- noceō, ēre, uī, itus**, to harm, hurt, injure, do mischief; to be against one, be a disadvantage.
- nocturnus, a, um**, [nox], adj., of the night, nocturnal, nightly, by night.
- nōdōsus, a, um**, [nōdus, a knot], adj., full of knots, knotty.
- nōlō, nōlle, nōluī**, [nē + volō], to wish not, will not, be unwilling, be reluctant.
- nōmen, inis**, [for gnōmen from root gno in (g)nōscō], n., a name; name, renown, reputation.
- nōminō, āre, āvī, ātus**, [nōmen], to call by name, name.
- nōn, adv.**, not.
- Nōnācrinus, a, um**, [Nōnācris, Νώνακρῖς], adj., of Nonacris, a mountain in Arcadia; Arcadian.
- nōn-dum, adv.**, not yet.
- nōn-numquam, adv.**, sometimes.
- nōnus, a, um**, [for novēnus from novem], adj., the ninth.
- nōscō, ere, nōvī, nōtus**, to become acquainted with; in perf., know, have knowledge of by experience; know, recognize.
- noster, tra, trum**, [nōs], poss. adj., our, ours.
- nota, ae**, [nōscō], f., a mark, sign; proof, evidence; in pl., a letter, writing, a written character of any kind.
- notābilis, e**, [nota], adj., conspicuous, notable.
- nōtitia, ae**, [nōtus], f., a being known; acquaintance; knowledge.
- notō, āre, āvī, ātus**, [nota], to mark, make a mark on, scratch; mark, note, designate; note, take note of, observe; mark for censure, reprimand.
- nōtus, a, um**, [part. nōscō], adj., known, well known.
- Notus, ī**, [Nótos], m., the south wind; the wind in general.
- novellus, a, um**, [dim. novus], adj., new, young, tender.
- novem, num. adj.**, nine.
- noverca, ae, f.**, a stepmother.
- noviēs, [novem]**, num. adv., nine times.
- novitās, ātis**, [novus], f., newness, strangeness.
- novō, āre, āvī, ātus**, [novus], to make new, renew; invent, devise, change, alter.
- novus, a, um, adj.**, new, fresh, recent; new, strange, unheard of, novel, different from previous experience; novissimus, a, um, the last, latest.
- nox, noctis, f.**, night.
- noxa, ae**, [noceō], f., hurt, harm, injury, fault, offense, crime.
- nūbēs, is, f.**, a cloud, mist, vapor.
- nūbifer, era, erum**, [nūbēs + ferō], adj., cloud bearing, cloud capped.
- nūbilum, ī**, [nūbilus], n., cloudy weather; nūbila, ōrum, n. pl., clouds.
- nūbilus, a, um**, [nūbēs], adj., cloudy, lowering, gloomy, sad.
- nūdō, āre, āvī, ātus**, [nūdus], to strip, lay bare, uncover; expose, leave unprotected.
- nūdus, a, um, adj.**, bare, uncovered, open, unprotected, naked, lightly clad.
- nūllus, a, um**, [nē + ūllus], adj., no, none, not any, no one.
- num, interrog. conj.**, in a direct question, signifying that a negative answer is expected; in an indirect question, whether.
- Numa, ae, m.**, Numa Pompilius, the second king of Rome.
- nūmen, inis**, [for nuimen from root nu, to nod], n., a nod of the head as showing the will; the divine will or purpose; godhead, divinity, deity; divine presence, aid, divine favor; a god or goddess, a deity.
- numerābilis, e**, [numerō], adj., able to be counted.

numerō, āre, āvi, ātus, [numerus],
to number, reckon, count.

numerōsus, a, um, [numerus],
adj., in full number, full of number;
full of rhythm, melodious, tuneful.

numerus, i, m., a number; comple-
ment; part, member; measure,
rhythm, harmony. numbers.

Numidae, ārum, [Νομάς], m. pl., the
Numidians.

numquam, [nē + umquam], adv.,
never.

num-quid, interrog. adv., a strength-
ened num.

nunc, [num + -ce], adv., now, at
this time; but now, as it is.

nūntia, ae, [nūntius, a messenger],
f., a female messenger.

nūntiō, āre, āvi, ātus, [nūntius, a
messenger], to announce, report, de-
clare.

nūper, adv., lately, recently.

nūpta, ae, [nūptus, part. nūbō, to
veil one's self], f., a bride, wife.

nurus, ūs, f., a daughter-in-law.

nūsqum, [nē + ūsqum], adv.,
nowhere.

nūtō, āre, āvi, ātus, [freq. nuō, to
nod], to nod, shake, sway, tremble,
totter.

nūtriō, ire, ivi, itus, to suckle;
nourish, foster, feed.

nūtus, —, abl. ū, m., a nodding, nod.

nux, nucis, f., a nut.

nympha, ae, and **nymphē, ēs**,
[νύμφη], f., a nymph.

O

O, interj., an exclamation expressing
all kinds of feeling, *O! oh!*

ob, prep. w. acc., towards, to; at,
about, before; on account of, for.

ob-dō, ere, didī, ditus, to put against,
shut, close.

ob-eō, ire, ivi (ii), itus, to go towards
or against; go to, visit, traverse;
surround, encompass, overspread,
cover.

obiciō, ere, iēcī, iectus, [ob +
iaciō], to throw to or before, put

before, offer, present; throw any-
thing up to one, upbraid, cast in the
teeth; bring upon, inflict with; ex-
pose, give up.

obitus, ūs, [ob + eō], m., a going
down, downfall, ruin, death.

oblectō, āre, āvi, ātus, [ob +
lactō, to allure], to delight, divert,
interest.

ob-ligō, āre, āvi, ātus, to bind up;
bind, oblige, put under obligation,
pledge.

obliquus, a, um, adj., sideways,
across, lying across, slanting, ob-
lique.

obliviscor, i, oblitus, to forget.

oblivium, ii, [obliviscor], n., forget-
fulness, oblivion.

ob-noxius, a, um, adj., guilty, sub-
missive, servile; abject, weak, timid.

ob-orior, iri, ortus, to spring up,
arise, rise; appear.

ob-ruō, ere, i, tus, to bury, cover
over, hide; sink, overwhelm; over-
come, surpass, overwhelm, crush;
surpass, eclipse, obscure.

obscēnus, a, um, adj., vile, foul,
abominable; ill omened.

obscurus, a, um, adj., dark, dim,
shady, obscure; obscure, unknown;
uncertain, dark, mysterious.

ob-sequor, i, secūtus, to comply,
yield, submit.

ob-serō, ere, sēvi, situs, to sow,
plant.

ob-servō, āre, āvi, ātus, to watch,
note, observe.

obses, idis, [obsideō], m. and f., a
hostage.

obsideō, ēre, sēdī, sessus, [ob +
sedeō], to sit at, remain in; to
besiege, blockade.

ob-sistō, ere, stitī, stitus, to make
stand against, oppose, resist.

obsitus, a, um, [part. obserō], adj.,
covered over, thick set.

ob-stipescō, ere, stipui, —, [ob +
inch. stupeō], to be astonished,
dumbfounded, amazed, horror-
stricken.

ob-stō, āre, stitī, stātus, to stand

- in the way of, oppose, hinder, restrain.*
- ob-struō, ere, strūxī, strūctus, to** block up, close, stop.
- ob-sum, esse, fui, to be against,** prejudicial to, to one's hurt; hinder, oppose.
- obtūsus, a, um, [part. obtundō, to blunt], adj.,** blunted, blunt, dull.
- ob-umbrō, āre, āvi, ātus, to over-shadow, shade.**
- ob-vertō, ere, ī, versus, to turn** toward or to, turn.
- obvius, a, um, [ob + via], adj., in** the way, to meet, meeting, opposite, opposing.
- occāsus, ūs, [occidō], m., a falling,** going down, setting.
- occidō, ere, cidi, cāsus, [ob + cadō], to fall down, fall, perish, die.**
- occiduus, a, um, [occidō], adj.,** going down, setting; sinking, failing.
- occulō, ere, ui, tus, to cover, hide,** conceal.
- occultus, a, um, [part. occulō],** adj., hidden, unseen, secret.
- occupō, āre, āvi, ātus, [ob + capiō], to seize, take possession of,** occupy; occupy, fill, overspread.
- occurrō, ere, curri and cucurri,** cursus, [ob + currō], to run to meet, go to meet, meet; present one's self, appear.
- Oceanus, ī, [Ὠκεανός], m., the ocean.**
- ocellus, ī, [dim. oculus], m., a little** eye, an eye.
- ōcior, ius, comp. adj., swifter, faster.**
- ōcius, [ōcior], comp. adv., more** swiftly, sooner; w. commands, immediately.
- octōnī, ae, a, [octō, eight], distr.** num. adj., eight each, eight at a time; eight.
- oculus, ī, m., an eye.**
- ōdī, ōdisse, ōsus, vb. defect., to hate.**
- odium, ii, [ōdī], n., hatred, hate; en-**mity, animosity, grudge.
- odor, ōris, [from root od in oleō],** m., odor, fragrance, smell.
- odōrātus, a, ūm, [part. odōrō, to** make fragrant], adj., fragrant.
- odōrus, a, um, [odor], adj., scented,** fragrant.
- Oeāgrius, a, um, [Oeāgrus], adj.,** of Oeagrus, a king of Thrace; Thracian.
- Oebalius, a, um, [Oebalus], adj.,** of Oebalus, a king of Sparta; Spartan; hence of Hyacinthus, a Spartan youth, son of Oebalus.
- Oeta, ae, or Oetē, ēs, [Ὀἷτη], f., a** mountain in Thessaly.
- Oetaeus, a, um, [Oeta], adj., of or** belonging to Oeta; Oetean.
- offerō, ferre, obtuli, oblātus, [ob + ferō], to present, offer, show, put** in the way.
- officiōsus, a, um, [officium], adj.,** obliging, ready to serve; in bad sense, too ready to serve or bring to pass, officious.
- officium, ii, [for opificium, from** opus + faciō], n., a voluntary service, kindness, kindly offices, favor; a work done as a service or favor; an obligatory service, duty, function, part, office.
- Ōgygius, a, um, [Ōgygēs], adj.,** of Ogyges, a mythic king of Thebes; Theban.
- Oileus, ei and eos, [Ὀϊλεύς], m., a** king of the Locri, father of Ajax the Less.
- olēns, entis, [part. oleō], adj., smell-**ing, fragrant; ill-smelling.
- oleō, ēre, ui, —, to emit a smell; give** forth fragrance.
- ōlim, [ōle or olle, archaic form of** ille + loc. ending -im], adv., of past time, once, formerly; in general, at times; of the future, at some time, hereafter.
- oliva, ae, f., an olive, olive tree, olive** branch.
- olivifer, era, erum, [olīva + ferō],** adj., olive-bearing.
- olor, ōris, m., a swan.**
- Olympus, ī, [Ὀλυμπος], m., a moun-**tain between Macedonia and Thessaly, regarded as the abode of the gods.
- ōmen, inis, n., a sign, token, omen.**

omnipotēns, entis, [omnis + potēns], adj., *almighty, omnipotent*.
 omnis, e, adj., *all, every, the whole*.
 onerō, āre, āvī, ātus, [onus], to load, lade; *burden, oppress, overload*.
 onerōsus, a, um, [onus], adj., *heavy; burdensome, oppressive*.
 onus, eris, n., *a burden, weight, load*.
 opācus, a, um, adj., *dark, shadowy, shady, dusky, gloomy; that casts a shade, shady*.
 operiō, ire, uī, tus, [ob + pariō], to cover, cover over.
 operor, āri, ātus, [opus], to work at, be busy with, devote one's self to.
 operōsus, a, um, [opus], adj., *full of labor, active, busy with, engaged upon; elaborate, well wrought*.
 opifer, era, erum, [ops + ferō], adj., *aid bringing, helping*.
 opifex, icis, [ops + faciō], m. and f., *a worker, artisan, maker*.
 opperior, iri, pertus, [ob + perior], compare peritus and experior], to await, wait.
 oppidum, ī, n., *a town, city*.
 oppōnō, ere, posuī, positus, [ob + pōnō], to place against, before, in front of, opposite.
 opportūnus, a, um, [ob + portus], adj., *fit, convenient, suitable*.
 oppositus, a, um, [part. oppōnō], adj., *opposite, opposing, placed over against*.
 opprimō, ere, pressī, pressus, [ob + premō], to weigh down, press down, oppress, crush, overwhelm.
 opprobrium, īi, [ob + probrum; a base deed], n., *reproach, scandal; taunt, abuse, insult*.
 oppūgnō, āre, āvī, ātus, [ob + pūgnō], to storm, assault, besiege.
 ops, opis, f., in pl., *wealth, resources, riches; power, ability; help, assistance, aid*.
 optātus, a, um, [part. optō], adj., *desired, longed for*.
 optō, āre, āvī, ātus, to choose, select; *wish, wish for, desire*.

opus, eris, n., *work, labor; work, art; a work, work of art, the product of toil; opus est, there is need of*.
 ōra, ae, f., *the extremity of anything, a border, boundary; coast, shore, region, country*.
 ōrāculum or ōrāclum, ī, [ōrō], n., *an oracle*.
 ōrātor, ōris, [ōrō], m., *an orator, ambassador, legate*.
 orbis, is, m., *anything circular, a ring, orb, circle, disk; wheel; the coils or folds of a serpent; the course of night or a heavenly body; orbis terrārum, the world*.
 orbus, a, um, adj., *deprived, bereft, destitute; bereaved, e.g. of children, childless*.
 Orchomenus or -os, ī, [Ὀρχόμενος], m. or f., *a city in Arcadia*.
 ōrdō, inis, m., *a row, line, regular succession of things, order; ex ordine, without intermission or interruption, in succession; sine ordine, aimlessly, recklessly, extravagantly; a class, rank, order*.
 Orestēs, is or ae, [Ὀρέστης], m., *the son of Agamemnon and Clytemnestra*.
 Orestēus, a, um, [Orestēs], adj., *of or belonging to Orestes, Orestean*.
 oriēns, entis, [part. orior], adj. used as subs., m., *the dawn, the day; the place where the sun rises, the East, the Orient*.
 origō, inis, [orior], f., *origin, birth, descent; the beginning*.
 Ōriōn, ōnis or onis, [Ὠρίων], m., *one of the heavenly constellations, formerly a mythical giant on earth*.
 orior, iri, tus, to arise, rise, appear, spring up, spring from, be born.
 ōrnātus, a, um, [part. ōrnō], adj., *fitted out, accoutered, attired, adorned*.
 ōrnō, āre, āvī, ātus, to furnish, provide; *ornament, adorn; honor*.
 ōrō, āre, āvī, ātus, [ōs], to plead, speak, argue; *beg, entreat, pray, implore*.

Orontēs, is or **ae**, [Ὀρόντης], *m.*, the principal river of Syria.

Orpheus, ei and **eos**, [Ὀρφεύς], *m.*, a celebrated poet and musician of Thrace, the husband of Eurydice and son of Calliope.

Orphēus, a, um, [Orpheus], *adj.*, of or belonging to Orpheus, Orphean.

ortus, ūs, [orior], *m.*, a rising, origin, birth; understand **sōlis**, the rising of the sun, the morning, the East.

Ortygia, ae, [Ὀρτυγία], *f.*, (1) an old name for the island of Delos; (2) an island in the harbor of Syracuse.

Ortygius, a, um, [Ortygia], *adj.*, pertaining to Ortygia, Delian; **Ortygia dea**, Diana, who was born in Delos.

ōs, ōris, n., the mouth; the face, features, countenance; lips, with connotation of speech; voice, speech, utterance of the mouth; a mouth, entrance.

os, ossis, n., a bone.

ōsculum, i, [ōs], *n.*, in pl., the lips; a kiss.

Ossa, ae, [Ὀσσα], *f.*, a high mountain in Thessaly.

ostendō, ere, i, tentus, [obs (ob) + tendō], to show, reveal, point out, display.

ostentō, āre, āvi, ātus, [freq. ostendō], to present to view, show, exhibit; point out, call attention to, remind one of.

ōstium, ii, [ōs], *n.*, a mouth, entrance of any kind.

ōtium, ii, n., leisure, time; inactivity, idleness, quiet, peace.

Othrys, yos, [Ὀθρυς], *m.*, a mountain in Thessaly.

ovile, is, [ovis], *n.*, a sheepfold.

ovis, is, f., a sheep.

ovō, āre, —, —, to rejoice, exult.

ōvum, i, n., an egg.

P

pābulum, i, [from root **pa** in **pāscō**], *n.*, fodder, pasture.

pācātus, a, um, [part. **pacō**, to make peaceful], *adj.*, peaceful, quiet, calm; propitious, kindly.

Pachynus, i, [Πάχυνος], *f.*, the southeastern promontory of Sicily.

pacīscor, i, pactus, to bargain, stipulate.

pactus, a, um, [part. **pacīscor**], *adj.*, agreed upon, stipulated, covenanted; betrothed.

Padus, i, m., the Po, the principal river of Italy.

Paeān, ānis, [Παῖάν], *m.*, an appellation of Apollo as the healing deity.

paelex, icis, f., a mistress, the rival of a wife.

paene, adv., almost.

paenitet, ēre, uit, —, [root in **poena**], it repents; it repents one, he is sorry, he regrets.

Pagasaeus, a, um, [Pagasa], *adj.*, of Pagasa, a maritime town of Thessaly; Pagasaeon, Thessalian.

pāgina, ae, f., a page or leaf; a writing, poem.

palaestra, ae, [παλαίστρα], *f.*, a wrestling place, a palaestra; a wrestling match.

Palamēdēs, is, [Παλαμήδης], *m.*, the son of Nauplius, king of Euboea, who was put to death by the Greeks at Troy, through the artifice of Ulysses.

Palātium, ii, n., the Palatine hill, on which was the residence of Augustus; in pl., a palace. **Palātia** is also used of the hill.

palātum, i, n., the palate.

paleāria, [palea, chaff], *n. pl.* (only nom. and acc.), the dew lap, the skin that hangs down from the neck of an ox.

Palēs, is, f., the tutelary goddess of shepherds and cattle.

Palici, ōrum, m., two deities, the sons of Jupiter and the Sicilian nymph Thalia.

Palilia, e, [Palēs], *adj.*, of Pales; *n. pl. subs.* **palilia**, the feast of Pales, shepherd festival

- palla**, *ae*, *f.*, *a long upper garment, a robe, mantle.*
- Pallantias**, *adis*, [*Pallas*], *f.*, *Aurora, descended from Hyperion, the uncle of the giant Pallas.*
- Pallas**, *adis*, [*Παλλάς*], *f.*, *the name of the Greek goddess corresponding to the Roman Minerva, goddess of wisdom and war; by metonymy for the Palladium, a stone image supposed to be of Pallas and preserved in the citadel of Troy.*
- pallēns**, *entis*, [*part. pallēō*], *adj.*, *pale, wan; pale green, pale yellow.*
- palleō**, *ēre*, *uī*, —, *to be pale, turn pale; lose color, fade; be discolored.*
- pallēscō**, *ere*, *pallui*, —, [*inch. pallēō*], *to turn pale, blanch; turn yellow; lose color, fade.*
- pallidus**, *a*, *um*, [*palleō*], *adj.*, *pallid, pale.*
- pallor**, *ōris*, [*palleō*], *m.*, *pallor, paleness.*
- palma**, *ae*, [*παλάμη*], *f.*, *the palm of the hand, the hand; a palm tree; the fruit of the palm, date.*
- pālor**, *ārī*, *ātus*, *to straggle, wander about.*
- palūs**, *ūdis*, *f.*, *a swamp, marsh, marshy water, bog, pool.*
- palūster**, *tris*, *tre*, [*palūs*], *adj.*, *fenny, marshy, swampy, of the marsh.*
- Pān**, *ānos*, (*acc. Pāna*), *m.*, *the god of the woods and shepherds.*
- pandō**, *ere*, *i*, *passus*, *to spread out, extend, unfold, expand, stretch out; disclose, make known, reveal, relate, explain.*
- pandus**, *a*, *um*, [*pandō*], *adj.*, *bent, crooked, curved.*
- pānis**, *is*, [*from root pā in pāscō*], *m.*, *bread, a loaf.*
- Panopē**, *ēs*, [*Πανόπη*], *f.*, *a town in the south of Phocis.*
- Panthoidēs**, *ae*, [*Panthoūs*], *m.*, *the son of Panthoūs, Euphorbus.*
- papāver**, *eris*, *n.*, *the poppy.*
- papyrifer**, *era*, *erum*, [*papȳrus + ferō*], *papyrus bearing.*
- pār**, *paris*, *adj.*, *equal, well matched; like, similar; even, balanced, level.*
- parātus**, *a*, *um*, [*part. parō*], *adj.*, *ready, prepared, furnished, equipped.*
- parātus**, *ūs*, [*parō*], *m.*, *preparation, provision.*
- Parca**, *ae*, *f.*, *usually in pl., the Fates, the Parcae.*
- parcō**, *ere*, *peperci* or *parsi*, *parcitus* or *parsus*, *to spare, refrain from using; spare, refrain from injuring; spare, refrain from, cease from, omit, forbear.*
- parcus**, *a*, *um*, [*parcō*], *adj.*, *sparing, frugal, parsimonious; scanty, small, slight.*
- parēns**, *entis*, [*part. pariō*], *m.*, *f.*, *a parent, father or mother.*
- parentālis**, *e*, [*parēns*], *adj.*, *of parents, parental.*
- pāreō**, *ēre*, *uī*, —, *to obey, yield to, comply with.*
- pariēs**, *ietis*, *m.*, *a wall (of a house); a partition wall.*
- parilis**, *e*, [*par*], *adj.*, *equal, like.*
- pariō**, *ere*, *peperi*, *partus*, *to bring forth, bear.*
- Paris**, *idis*, [*Πάρις*], *m.*, *the son of Priam, who carried off Helen from Greece, and thus was the cause of the Trojan war.*
- pariter**, [*par*], *adv.*, *equally, at the same time, in the same manner, together, on equal terms.*
- Parius**, *a*, *um*, [*Paros*], *adj.*, *of Paros, one of the Cyclades, famous for its fine white marble; Parian.*
- parma**, *ae*, [*πάρμη*], *f.*, *a shield.*
- Parnāsis**, *idis*, [*Parnāsus*], *f. adj.*, *pertaining to Parnasus, Parnasian.*
- Parnāsus**, *i*, [*Παρναστός*], *m.*, *a mountain in Boeotia, sacred to the Muses.*
- pārō**, *āre*, *āvī*, *ātus*, *to make ready, prepare, furnish, provide; intend, resolve, purpose, meditate.*
- Paros**, *i*, [*Πάρος*], *f.*, *an island of the Cyclades, famous for its fine white marble.*
- Parrhasis**, *idis*, *f. adj.*, *of Parrhasia, a town of Arcadia; poet, Arcadian.*

pars, partis, f., *a part, place, quarter, side, direction; part, portion, share.*

Parthāon, onis, [Παρθαίων], *m., son of Agenor, king of Aetolia and father of Oeneus.*

Parthenius, a, um, adj., *of Parthenius, a mountain of Arcadia, Arcadian.*

partim, [pars], *adv., partly, in part.*

partus, ūs, [pariō], *m., a bearing, a birth.*

parum, adv., *too little, not enough.*

parumper, adv., *for a while.*

parvus, a, um, adj., *small, little.*

pāscō, ere, pāvi, pāstus, *to drive to pasture, pasture, feed; intrans., in pass. or mid. sense, feed, graze, pasture, browse; feed on.*

pāscuum, ī, [pāscō], *n., a pasture.*

passim, [passus from pandō], *adv., in every direction, here and there, everywhere.*

passus, a, um, [part. pandō], *adj., loose, disheveled, flowing.*

passus, ūs, m., *a step, pace, foot-step.*

pāstor, ōris, [pāscō], *m., a shepherd.*

pāstōrius, a, um, [pāstor], *adj., a herdsman's, shepherd's.*

Patarēus, a, um, [Patara], *adj., of Patara, a seaport town of Lycia, with a celebrated oracle of Apollo.*

patefaciō, ere, fēcī, factus, [pateō + faciō], *to lay open, throw open.*

patella, ae, [dim. patina, a shallow dish], *f., a little dish or saucer used in sacrificing.*

pateō, ēre, uī, —, *to be, lie, or stand open; stretch, extend; be manifest, evident.*

pater, tris, m., *a father, sire, a forefather, ancestor.*

patera, ae, [pateō], *f., a broad, shallow drinking cup or libation bowl.*

paternus, a, um, [pater], *adj., belonging to a father, paternal, a father's.*

patiēns, entis, [part. patior], *adj.,*

enduring, submissive, patient, able to endure; enduring, firm, hard.

patientia, ae, [patiēns], *f., patience, endurance.*

patior, ī, passus, *to suffer, endure, submit to; suffer, permit, allow.*

patria, ae, [patrius], *f., a fatherland, native land, home.*

patrius, a, um, [pater], *adj., belonging to a father, paternal, ancestral; belonging to a native country, native.*

patrōcinium, ī, [patrōcinor, from patrōnus, a protector], *n., protection, advocacy, defense.*

patruēlis, e, [patruus], *adj., of a father's brother, uncle's; of a cousin, cousin's.*

patruus, ī, [pater], *m., a paternal uncle.*

Patulcius, a, um, [pateō], *adj., standing open; a surname of Janus.*

patulus, a, um, [pateō], *adj., opening wide, wide spreading, wide.*

paucus, a, um, adj., *few.*

paulātim, [paulum], *adv., little by little, gradually.*

paulisper, adv., *for a little while.*

paulum, adv., *a little, somewhat.*

pauper, eris, adj., *not wealthy, poor; scanty, meager.*

paupertās, ātis, [pauper], *f., poverty.*

pavefactus, a, um, [part. pavefaciō, to frighten], *adj., in terror, alarmed, frightened.*

paveō, ēre, pāvi, —, *to be struck with fear, tremble, quake, be afraid, be terrified.*

pavidus, a, um, [paveō], *adj., trembling, fearful; timid, anxious.*

pāvō, ōnis, m., *a peacock.*

pāx, pācis, f., *peace; grace, favor, pardon.*

peccō, āre, āvi, ātus, *to mistake, do amiss, transgress, commit a fault, sin.*

pecten, inis, m., *a comb; rake.*

pectō, ere, pexī, pexus, *to comb.*

pectus, oris, n., *the breast, the heart;*

- feelings, disposition; soul, mind, thoughts.*
- pecus, oris, n.,** *a herd, flock, drove.*
- pecus, udis, f.,** *a beast, brute, animal as opposed to man; in particular, a sheep.*
- pedica, æ, [pēs], f.,** *a fetter, snare.*
- pelagus, ī, [πέλαγος], n.** (poetic for mare), *the sea.*
- Pelagī, ōrum, [Πελαγοί], m. pl.,** *the Pelasgians; poet., the Greeks.*
- Pelagus, a, um, adj.,** *Pelasgian; poet., Grecian.*
- Pēleus, eī and eos, [Πηλεύς], m.,** *a king of Thessaly, father of Achilles.*
- Pēliacus, a, um, [Pēlion], adj.,** *of or belonging to Pelion.*
- Pēlias, adis, [Pēlion], f. adj.,** *that comes from Pelion.*
- Pēlidēs, æ, [Pēleus], m.,** *son of Peleus, Achilles.*
- Pēlignus, a, um, adj.,** *of or belonging to the Peligni, a people of Central Italy, descendants of the Sabines.*
- Pēlion, īi, [Πήλιον], n.,** *a high mountain in Thessaly, a continuation of Ossa.*
- pellis, is, f.,** *a hide, a skin.*
- pellō, ere, pepulī, pulsus,** *to drive out, expel, banish; put to flight, rout, strike, set in motion.*
- Pelopēias, adis, [Pelops], f. adj.,** *of Pelops, Pelopian, Peloponnesian.*
- Pelopēius, a, um, [Pelops], adj.,** *of Pelops, Pelopian; Phrygian, of Phrygia, the native country of Pelops.*
- Pelōrus, ī, [Πέλωρος], m.,** *a promontory on the northeast coast of Sicily.*
- Penātēs, ium, [from root pa in pāscō], m. pl.,** *the Penates, the old Latin household gods, or guardians of the home; a dwelling, home.*
- pendeō, ēre, pependī, —,** *to hang, hang down, be suspended; overhang.*
- pendō, ere, pependī, pēnsus,** *to weigh out, pay; w. poenam, pay or suffer penalty.*
- pendulus, ā, um, [pendeō], adj.,** *hanging, hanging down, pendant.*
- Pēnēis, idis, [Penēus], f. adj.,** *of or belonging to the Peneus; Penean.*
- Pēnēius, a, um, [Penēus], adj.,** *Penean; Pēnēia, i.e. Daphne, the daughter of Peneus.*
- Pēnēos (us), ī, [Πηνειός], m.,** *a river of Thessaly, flowing through the vale of Tempe.*
- penes, prep. w. acc.,** *with, in the power of.*
- penetrābilis, e, [penetrō], adj.,** *piercing, penetrating.*
- penetrālia, ium, [penetrālis, from penetrō], n. pl.,** *the inner, private apartments of a house; a shrine, a sanctuary.*
- penetrō, āre, āvī, ātus,** *to penetrate, make one's way into.*
- penitus, adv.,** *far within; far away.*
- penna, æ, f.,** *a feather, plume on a bird; a feather on an arrow; in pl., wings.*
- pēnsō, āre, āvī, ātus, [freq. pendō],** *to weigh, weigh out; compensate, requite, pay, atone for.*
- pensum, ī, [from pēnsus, part. pendō], n.,** *wool weighed out to a slave for a day's spinning.*
- per, prep. w. acc.;** *of space, through, along, throughout, all over; of time, through, during; of agent, or instrument, through, by means of; of cause, through, on account of; in oaths, by.*
- per-agō, ere, ēgī, āctus,** *to pass through, traverse, canvass; execute, finish, accomplish, carry through, perform; of time, pass through, spend.*
- per-calēscō, ere, caluī, —, [per + inch. caleō],** *to be heated through, grow very warm.*
- percipiō, ere, cēpī, ceptus, [per + capiō],** *to take possession of, seize, occupy; take to one's self, assume; learn, know, understand, perceive.*
- per-coquō, ere, —, coctus,** *to ripen.*
- percutiō, ere, cussī, cussus, [per + quatiō],** *to strike, smite.*
- perdix, icis, [πέρικε], f.,** *a plover, lapwing; Perdix, m., a nephew of*

Daedalus, changed at the moment of imminent death into a lapwing.

per-dō, ere, didī, ditus, to destroy, ruin, waste, lose.

per-domō, āre, ui, itus, to tame thoroughly, conquer, overcome.

peregrīnus, a, um, [peregre, per + ager], adj., from foreign parts, strange, foreign, alien.

perennis, e, [per + annus], adj., lasting throughout the year; everlasting, unnecessary, perpetual.

per-eō, īre, īī (ivī), itus, to pass away, be destroyed; perish, die; be ruined, undone.

per-errō, āre, āvī, ātus, to wander through or over.

per-ferō, ferre, tuli, lātus, to bear through, carry; bear, support, endure to the end.

perficiō, ere, fēcī, fectus, [per + faciō], to go through with, execute, accomplish, finish.

perfidus, a, um, adj., faithless, false, perfidious.

perfringō, ere, frēgī, frāctus, [per + frangō], to break through, break in pieces, shatter.

per-fundō, ere, fūdī, fūsus, to pour over, anoint; bathe, wash; drench, steep, dye.

Pergama, ōrum, [Πέργαμα], n. pl., the citadel of Troy; poet. for Troy.

Pergus, ī, m., a lake in Sicily, near the city of Henna.

per-horreō, ēre, —, —, to shudder at.

per-horrēscō, ere, horruī, —, [inch. perhorreō], to tremble greatly, shake with terror, shudder.

periculum, ī, (contr. pericūlum), n., danger, peril.

perimō, ere, ēmī, ēmptus, [per + emō, to take], to ruin, destroy, slay, kill.

periūrus, a, um, [per + iūs], adj., oath breaking, false, perjured.

perluō, ere, ī, ūtus, to wash off, wash, bathe.

per-maneō, ēre, mānsī, mānsūrus, to stay through, stay, hold out, last, continue.

per-mātūrēscō, ere, mātūruī, —, [per + inch. mātūrō], to ripen fully.

per-mittō, ere, misi, missus, to let pass, let go; permit, allow.

per-mulceō, ēre, mulsi, mulsus and mulctus, to soothe, calm, appease.

per-nox, noctis, adj., through the night, all night.

per-ōdī, ōdisse, ōsus, to hate thoroughly, detest.

perpetior, ī, pessus, [per + patior], to bear steadfastly, abide, endure.

perpetuus, a, um, adj., whole, entire, perpetual, uninterrupted.

perquirō, ere, —, quisitus, [per + quaerō], to ask diligently after, make eager search for.

Persēis, idis, f., a female descendant of Persa, the daughter of Oceanus and mother of Perses, the father of Hecate; adj., magic. (See note R.A. 263.)

Persephonē, ēs, [Περσεφόνη], f., Proserpina, the daughter of Ceres and Jupiter.

per-sequor, ī, secūtus, to follow after, follow up, pursue; set forth, relate, describe.

Perseus, ei, and eos, [Περσεύς], m., the son of Jupiter and Danaë.

Persis, idis, (acc. ida), f. adj., Persian.

perspiciō, ere, spēxī, spectus, [per + *speciō], to look through; look closely at, examine, inspect, perceive clearly, note, observe.

perspicuus, a, um, [perspiciō], adj., transparent, clear.

per-stō, āre, stitī, stātus, to stand fast, persist, continue steadfast, remain unaltered, last, endure.

per-terreō, ere, —, itus, to frighten greatly, terrify.

per-timēscō, ere, timuī, —, [per + inch. timeō], to be frightened, alarmed, fear greatly.

per-veniō, īre, vēnī, ventus, to come through, reach, arrive at.

- per-vigil**, is, adj., *ever watchful, sleepless.*
- pervius**, a, um, adj., *passable, easily accessible, open.*
- pēs**, **pedis**, m., *a foot of a human being; of a table or couch; of a verse of poetry.*
- pestifer**, era, erum, [**pestis** + **ferō**], adj., *destructive, baleful, pestilential.*
- pestis**, is, f., *plague, pestilence, infection, taint; destruction, ruin; pest, scourge, curse, bane.*
- petō**, ere, ivi (ii), itus, *to fall upon, attack, seek, in hostile sense; seek, go to, make for, in good sense; aim, aim at; ask, beg, request.*
- Phaedimus**, ī, m., *one of the sons of Niobe.*
- Phaëthōn**, ontis, [**Φαῖθων**, *the shining one*], m., *the son of Phoebus and Clymene.*
- Phaëthontis**, idis, (acc. ida), [**Phaëthōn**], f. adj., *of or belonging to Phaethon, Phaethontian.*
- pharetra**, ae, f., *a quiver.*
- pharetrātus**, a, um, [**pharetra**], adj., *wearing a quiver, quiver bearing.*
- Pharsālia**, ae, [**Pharsālus**, **Φάρσαλος**], f., *the region around Pharsalus, a city in Thessaly, where Caesar defeated Pompey.*
- Phāsiacus**, a, um, [**Phāsis**], adj., *of the Phasis; (meton.) Colchian.*
- Phāsis**, idis or idos, [**Φᾶσις**], *a river in Colchis.*
- Phēgiacus**, a, um, [**Phēgia**], adj., *of Phēgia, a town in Arcadia; Arcadian.*
- Philēmōn**, onis, [**Φιλήμων**], m., *a pious Phrygian rustic, the husband of Baucis.*
- Philippi**, ōrum, [**Φίλιπποι**], m., *a city in Macedonia, where Octavianus and Anthony defeated Brutus and Cassius.*
- Philoctētēs**, ae, [**Φιλοκτήτης**], m., *son of Poëas, king of Meliboea, in Thessaly, and a companion of Hercules, who at his death gave him the poisoned arrows without which Troy could not be taken.*
- Philomēla**, ae, [**Φιλομήλη**], f., *the daughter of Pandion, king of Thebes, changed into a nightingale.*
- Philyrēius**, a, um, [**Philyra**], adj., *Philyrean.*
- Philyridēs**, ae, (Phill-), [**Philyra**], m., *Chiron, the son of Philyra and Saturn; she was afterward changed into a linden tree.*
- Phīneus**, ei and eos, m., *brother of Cepheus, who fought with Perseus about Andromeda; king of Salmidessus in Thrace.*
- Phlegōn**, ontis, [**φλέγων**, *burning*], m., *one of the four horses of the sun.*
- phōca**, ae, [**φώκη**], f., *a seal, sea dog, sea calf.*
- Phōcēus**, a, um, [**Phōcis**], adj., *of Phocis, Phocian.*
- Phōcis**, idis, [**Φωκίς**], f., *the country between Boeotia and Aetolia.*
- Phoebē**, ēs, [**Φοίβη**], f., *the moon goddess, sister of Phoebus, Diana; the moon.*
- Phoebēus**, a, um, [**Phoebus**], adj., *of Phoebus.*
- Phoebus**, ī, [**Φοῖβος**, *the radiant*], m., *the sun god, a name of Apollo, the god of light; the sun.*
- Phoenicēs**, um, [**Phoenicē**, **Φοινίκη**], m. pl., *the Phoenicians.*
- phoenix**, icis, m., *the phoenix, a fabulous bird in Arabia. (See Am., II. vi. 54, note.)*
- Phorōnis**, idos and idis, [**Phorōneus**], adj. f., *of Phoroneus, son of Inachus and brother of Io; subs., Io.*
- Phorcynis**, idos and idis, [**Phorcus**], f., *Medusa, the daughter of Phorcus, son of Neptune.*
- Phrixēus**, a, um, [**Phrixus**], adj., *of or belonging to Phrixus, the son of Athamas and Nephele.*
- Phryges**, um, m. pl., *the Phrygians, Trojans.*
- Phrygia**, ae, [**Φρυγία**], f., *the country of Phrygia in Asia Minor.*

- Phrygius, a, um, adj.,** *Phrygian, Trojan.*
- Phthia, ae, f.,** *a city of Thessaly, the birthplace of Achilles.*
- Phylacidēs, ae, [Phylacō], m.,** *Protesilaus, so called from Phylace, a city in Thessaly, over which he reigned.*
- piāmen, inis, [piō],** *a means of expiation, atonement.*
- pica, ae, f.,** *a pie, magpie.*
- piceus, a, um, [pix], adj.,** *pitchy, black as pitch, pitch black.*
- pictus, a, um, [part. pingō], adj.,** *painted, colored, bright colored, "red letter."*
- Pierides, um, [Pieria, Πιερία], f. pl.,** *the Muses, daughters of Jupiter and Mnemosyne, named from their favorite haunt in their native Pieria in Macedonia; the name is also given to the nine daughters of Pierus, king of Emathia, a district in Macedonia. These daughters once challenged the Muses to a contest in song.*
- pietās, ātis, [pius], f.,** *dutiful conduct towards the gods, one's parents, children, relatives, friends, country; piety, affection, loyalty, patriotism, filial devotion.*
- piger, gra, grum, adj.,** *slow, dull, lazy, sluggish, inactive; benumbing.*
- piget, ēre, ult, it** *irks, displeases, afflicts, disgusts one, causes to repent.*
- pignus, oris, n.,** *a pledge, token, assurance, proof; pledge of love, child.*
- pila, ae, f.,** *a ball.*
- pilum, i, n.,** *a heavy javelin.*
- Pindus, i, [Πίνδος], m.,** *a mountain-range between Thessaly and Epirus, sacred to the Muses.*
- pinetum, i, [pinus], n.,** *a pine grove.*
- pineus, a, um, [pinus], adj.,** *of pine, pine.*
- pinguis, e, adj.,** *fat; thick, dense, dull, heavy, stupid, crass.*
- piniger, era, erum, [pinus + gerō],** *adj., pine-bearing.*
- pinna, ae, f.,** *a feather, plume; in pl., wings; an arrow.*
- pinus, ūs and i, f.,** *a pine, pine tree, fir, fir tree; anything made of pine, a ship.*
- piō, āre, āvi, ātus, [pius],** *to appease, propitiate; purify.*
- Pirēnis, idis, [Pirēnē, Πειρήνη], f. adj.,** *of Pirene, a fountain in the citadel of Corinth; Pirenian.*
- Pisa, ae, [Πίσσα], f.,** *a city of Elis, on the Alpheus, near which the Olympic games were celebrated.*
- Pisaeus, a, um, [Pisa], adj.,** *of or belonging to Pisa, Pisaeon.*
- piscis, is, m.,** *a fish.*
- piscōsus, a, um, adj.,** *abounding in fish, fish-haunted.*
- pistor, ōris, [pīnsō, to pound], m.,** *a bread maker, baker.*
- Pitthēis, idos, [Pittheus], f.,** *daughter of Pittheus, i.e. Aethra, the mother of Theseus.*
- Pittheus, ei and eos, [Πιτθεύς], m.,** *king of Troezen, an ancient city of Argolis.*
- pius, a, um, adj.,** *pious; pious, sacred, holy, pure.*
- placeō, ēre, uī, itus, to please, be** *pleasing; impers., placet, it is pleasing, it seems good or right.*
- placidē, [placidus], adv.,** *peacefully, quietly, calmly.*
- placidus, a, um, [placeō], adj.,** *calm, quiet, peaceful, tranquil, placid, steady; propitious; kindly, compassionate.*
- placitus, a, um, [part. placeō], adj.,** *pleasing, acceptable.*
- plācō, āre, āvi, ātus, to calm,** *soothe, quiet, appease; reconcile, conciliate, placate.*
- plaga, ae, f.,** *a region, quarter, tract.*
- plāga, ae, [πληγή], f.,** *a blow, stroke, thrust.*
- plangō, ere, ānxi, anctus, to** *strike, beat; beat the breast, lament aloud, wail.*
- plangor, ōris, [plangō], m.,** *a striking or beating producing noise, a beating of the breast, loud lamentation, wailing.*

- planta**, *ae, f.*, a sprout, shoot, twig; a young plant, set, slip.
- plānus**, *a, um, adj.*, level, flat, plane.
- platanus**, *i*, [πλάτανος], *f.*, the platane tree, plane tree.
- plaudō**, *ere, plausī, plausus*, to beat, clap, flap.
- plaustrum**, *i*, *n.*, a wagon, wain, cart; the Great Bear, conceived of as Boötes' wagon; compare *Carl's wain*.
- plausus**, *us*, [plaudō], *m.*, a beating, clapping, flapping; a clapping of the hands in approbation, applause.
- plēbs**, **plēbis**, *f.*, the common people, the lower class, the vulgar throng; of gods, the lower ranks.
- plēctrum**, *i*, [πλήκτρον], *n.*, a stick or quill for playing on a stringed instrument, a plectrum.
- Plēias**, **adis**, [Πληϊάς], *f.*, one of the seven daughters of Atlas and Pleione. These were Electra, Halcyone, Celaeno, Maia, Sterope, Taygete, and Merope.
- plēnus**, *a, um, adj.*, full, complete; filled, satisfied; laden; rounded out, full; deep, profound.
- plūma**, *ae, f.*, a feather; in *pl.*, plumage.
- plumbum**, *i*, *n.*, lead.
- plūrimus**, *a, um, adj.* (superlat. of *multus*).
- plūs**, **plūris**, *adj.* (comparat. of *multus*).
- pluvia**, *ae*, [pluvius], *f.*, (supply aqua), rain.
- pluvius**, *a, um*, [pluō, to rain], *adj.*, rainy, causing rain, rain-bringing.
- pōculum**, *i*, *n.*, a drinking-cup, a goblet.
- Poeantiades**, *ae*, [Poeas], *m.*, the son of Poeas, i.e. Philoctetes.
- Poeantius**, *a, um*, [Poeas], *adj.*, of or belonging to Poeas; **prōlēs**, i.e. Philoctetes.
- Poeas**, **antis**, [Ποίας], *m.*, the father of Philoctetes.
- poena**, *ae*, [ποινή], *f.*, a punishment, expiation, penalty, torment, vengeance.
- Poenus**, *i*, *m.*, a Carthaginian.
- poēta**, *ae*, [ποιήτης], *m.*, a poet.
- pollēns**, **entis**, [part. **pollēō**, to be strong], *adj.*, strong, mighty, powerful, potent.
- pollex**, **icis**, *m.*, the thumb.
- pollicitum**, *i*, [part. **polliceor**, to promise], *n.*, something promised, a promise.
- polluō**, *ere, i*, **ūtus**, [prō + luō], to pollute, defile; desecrate, violate.
- polus**, *i*, [πόλος], *m.*, a pole, the north-pole; the heavens, sky, celestial vault.
- Polydōrus**, *i*, [Πολύδωρος], *m.*, a son of Priam.
- Polymēstor**, **oris**, [Πολυμήστωρ], *m.*, a king of Thrace, the husband of Ilione, the daughter of Priam.
- Polyphēmus**, *i*, [Πολύφημος], *m.*, a one-eyed giant in Sicily, the Cyclops who was in love with Galatea, and whose eye Ulysses and his companions afterward put out.
- Polyxena**, *ae*, [Πολυξένη], *f.*, a daughter of Priam, sacrificed at the tomb of Achilles.
- pompa**, *ae*, [πομπή], *f.*, a solemn procession as at public festivals, games, funerals, etc.
- Pompilius**, *a*, *adj.*, the name of a Roman gens; Numa Pompilius, the second king of Rome.
- pōmum**, *i*, *n.*, any kind of tree-fruit, especially the apple, pear; fruit.
- pondus**, **eris**, [pendō], *n.*, (concrete) weight, mass; (abstract) weight, heaviness.
- pōnō**, *ere, posuī, positus*, to put, place, lay; lay down, lay aside, put away, lose; put or place before or against; arrange, spread out; of a tree, set out, plant; of a table, set; of a corpse, lay out; of snares, lay, spread, set; of a building or wall, erect, build, establish; **positus**, geographically situated.
- pōns**, **pontis**, *m.*, a bridge.
- Ponticus**, *i*, *m.*, a Roman poet, an older contemporary of Ovid.
- pontifex**, **icis**, [pōns + faciō], *m.*, a high priest, pontiff.

pontificālis, e, [pontifex], adj., *pontifical; sacred.*

pontus, ī, [πόντος], m., *the sea, the deep.*

Pontus, ī, m., *the Black Sea; a district in Asia Minor, between Bithynia and Armenia, the kingdom of Mithridates, afterward a Roman province.*

poples, itis, m., *the part behind the knee, the hollow of the knee; the knee.*

populābilis, e, [populō], adj., *de-structible.*

populāris, e, [populus], adj., *the people's, popular; of the same people, of the country, of the district; subs., a compatriot, a fellow-countryman.*

populātor, ōris, [populō], m., *a devastator, destroyer.*

pōpulifer, era, erum, [pōpulus + ferō], adj., *poplar-bearing, shaded by poplars.*

populō, āre, āvi, ātus, *to lay waste, ravage, plunder; spoil, destroy.*

populus, ī, m., *a people, tribe, race, nation; a crowd, host, multitude, people.*

pōpulus, ī, f., *a poplar tree.*

porrigō, ere, rēxi, rēctus, [por (for prō) + regō], *to stretch or spread out, extend.*

porta, ae, f., *a gate, passage, outlet.*

portō, āre, āvi, ātus, *to bear, carry, bring.*

portus, ūs, m., *a harbor, port, haven.*

poscō, ere, poposci, —, *to ask, beg, request, seek, demand, call for.*

possidēō, ēre, sēdi, sessus, [por (for prō) + sedeō], *to have, hold, possess, own; hold possession of, occupy.*

possidō, ere, sēdi, sessum, [por (for prō) + sidō, *to settle*], *to take possession of, occupy, seize.*

possum, posse, potui, —, [potis + sum], *to be able, one can.*

post, adv., *of place, after, behind; of time, after, afterward, here-*

after; prep. w. acc., of place. behind; of time, after.

posteritās, ātis, [posterus], f., *the future, after-ages; after-generations, posterity.*

posterus, a, um, [post], adj., *the following, next, ensuing.*

postis, is, m., *a post, door-post, a door.*

post-modo, adv., *afterward, a little later.*

post-pōnō, ere, posui, positus, *to put after, esteem less.*

post-quam, conj., *after, as soon as, when.*

postulō, āre, āvi, ātus, *to ask, demand, request, desire.*

potēns, entis, [part. possum], adj., *mighty, powerful; having power over, ruling over, master of.*

potentia, ae, [potēns], f., *power, might.*

potestās, ātis, [potis], f., *power, ability, chance, opportunity.*

potior, iri, itus, (frequently of the third conjugation), [potis], *to get, gain, obtain, reach, get possession of, become master of.*

potis, e, adj., *able; comparat., potior, preferable, better, superior, more important.*

potius, [potis], adv., *comparat., rather.*

pōtō, āre, āvi, ātus or pōtus, *to drink.*

prae, adv. and prep. w. abl., *before, in front of; in comparison with; because of, by reason of, on account of.*

prae-acutus, a, um, adj., *sharpened in front, sharpened, pointed.*

praebeō, ēre, ui, itus, [prae + habeō], *to hold forth, reach out, proffer, offer; give, grant, furnish, supply, provide.*

prae-cēdō, ere, cessi, cessus, *to go before, precede.*

praeceps, cipitis, [prae + caput], adj., *headlong, headforemost, swift; rapid, rushing, violent; steep, precipitous, abrupt; in praeceps.*

- headlong*; **ex praecipiti**, *reckless, daring, dangerous.*
- praeceptum**, *i*, [praecipio], *n.*, a precept, rule, command, order, warning.
- prae-cingō**, *ere, nxi, nctus*, to gird, encircle.
- praecipio**, *ere, cēpi, ceptus*, [prae + capiō], to anticipate, get ahead of; advise, admonish, instruct, bid, order.
- praecipitō**, *āre, āvi, ātus*, [praeceps], to throw headlong, throw down; in pass. w. mid. signification, understand *sē*, sink, set, decline, — of the sun, etc.; rush headlong, hasten.
- praecipuē**, [praecipuus], *adv.*, especially.
- praecipuus**, *a, um*, [praecipio], *adj.*, taken before other things, singled out; especial, particular, peculiar; distinguished, excellent.
- praecūdō**, *ere, clūsi, clūsus*, [prae + claudō], to shut off, shut, close.
- praecordia**, *ōrum*, [prae + cor], *n. pl.*, the diaphragm; breast, heart; vitals; loins.
- praeda**, *ae*, [for praehenda, from **pr(a)ehendō**], *f.*, booty, spoil, plunder; prey, game.
- prae-dives**, *itis, adj.*, very rich, affluent.
- praedō**, *ōnis*, [praeda], *m.*, a robber, plunderer.
- prae-eō**, *ire, ivi (ii)*, *itus*, to go before, lead the way.
- prae-ferō**, *ferre, tuli, lātus*, to be in before; prefer, place before.
- prae-ficiō**, *ere, fēci, fectus*, [prae + faciō], to set over, place in command of.
- prae-fligō**, *ere, fixi, fixus*, to fix in front, on the end, to tip, point.
- prae-fodiō**, *ere, fōdi, —*, to dig in front of; bury in advance.
- prae-for**, *ārī, ātus*, to utter in advance; utter a preliminary prayer; invoke.
- praemium**, *ii*, [prae-emō, to buy], *n.*, a reward, prize, recompense.
- prae-moneō**, *ēre, ui, itus*, to forewarn; foretell, predict, presage.
- praemonitus**, *ūs*, [praemoneō], *m.*, a forewarning, premonition.
- prae-nōscō**, *ere, —, —*, to foreknow, know beforehand.
- praepes**, *etis*, [prae-petō], *adj.*, swift, fleet; *subs.*, a bird.
- prae-pōnō**, *ere, posui, positus*, to place in front of; to set before, prefer.
- prae-ripiō**, *ere, ui, reptus*, [prae + rapiō], to seize first, snatch away, usurp, carry off.
- prae-ruptus**, *a, um*, [part. praerumpō, to break off], *adj.*, broken off, broken, steep, rugged.
- praesaepe**, *is*, (prae + saepēs), *n.*, a pen, stall, stable.
- praesāgium**, *ii*, [praesāgiō, to feel beforehand], *n.*, a presentiment, foreboding, presage.
- prae-sāgus**, *a, um, adj.*, divining, prophetic, presaging.
- prae-scius**, *a, um, adj.*, foreknowing, prescient.
- praesēns**, *entis*, [part. praesum, to be before], *adj.*, present, at hand, in person, before one's eyes; of time, present; present, aiding, favorable, propitious; powerful, efficacious, influential.
- praesentia**, *ae*, [praesēns], *f.*, the being at hand, presence.
- prae-sentiō**, *ire, sēnsi, sēnsus*, to perceive beforehand, have a presentiment of, divine.
- praeses**, *idis*, [praesideo], *m. and f.*, a protector, guardian, defender; chief, ruler.
- prae-sideō**, *ēre, sēdi, sessus*, to sit before; protect, defend, preside over.
- praesignis**, *e*, [prae + signum], *adj.*, preëminent, distinguished.
- praestāns**, *antis*, [part. praestō], *adj.*, excellent, surpassing, illustrious, distinguished.
- prae-stō**, *āre, stiti, stitus*, to stand

- before, be superior; fulfil, maintain, perform, bring to pass; show, exhibit, prove.*
- praestō**, adv., *at hand, ready, present.*
- prae-tendō**, ere, ī, tentus, *to stretch forth, extend; hold or stretch out in front.*
- praeter**, prep. w. acc., *of place, beyond; of other relations, beyond, contrary to, besides, except.*
- praeter-eō**, ire, ivi (īl), itus, *to pass by; go beyond, outstrip, surpass, excel.*
- praetinctus**, a, um, [part. praet-ingō, *to dip in beforehand*], adj., *previously steeped, moistened beforehand.*
- praeivius**, a, um, [prae + via], adj., *going before, leading the way.*
- prātum**, ī, n., *a meadow.*
- precārius**, a, um, [precor], adj., *obtained by entreaty; uncertain, precarious.*
- precor**, āri, ātus, [prex], *to pray, beg, supplicate, implore, invoke; of evil, invoke upon.*
- prehendō** or **prēndō**, ere, ī, ēnsus, [prae-hendō], *to lay hold of, seize, grasp.*
- premō**, ere, pressī, pressus, *to press, press upon, overwhelm; tread or walk upon; press hard after, pursue closely; oppress, overwhelm, weigh down; restrain, check, stop; press upon, lie, sit or be upon; spread over; press, squeeze, w. ubera, milk; press down, depress, deflect; pressus, pressed down, low lying; mark, trace, write; follow up, press home, insist upon.*
- pressō**, āre, āvī, ātus, [freq. premō], (poet.), *to press.*
- pretiōsus**, a, um, [pretium], adj., *of great value, costly, precious.*
- pretium**, īl, n., *price, value, purchase money, money; (poet.), a reward.*
- prex**, cis, f., *a prayer, supplication, entreaty.*
- Priamidēs**, ae, [Priamus], m., *a son of Priam.*
- Priamus**, ī, [Πρίαμος], m., *Priam, king of Troy.*
- pridem**, adv., *long ago, long since.*
- primō**, [primus], adv., *in the beginning, at first.*
- (**primōrdium**), īl, [primus + ōrdior, *to begin*], n., *a beginning, origin.*
- primūm**, [primus], adv., *at first, first; w. ut, cum, etc., when first, as soon as.*
- primus**, a, um, adj., (superl. of prior), *first, foremost, earliest; the first part of; primus aliquid facit, he is the first to do, etc.*
- princeps**, ipis, [primus + capiō], adj., *first, in time or space; subs., a chief, leader, emperor, prince.*
- prīncipium**, īl, [princeps], n., *a beginning, commencement; adv., prīncipiō, in the beginning, in the first place, first.*
- prior**, ōris, adj. comp., *before some one else in time or order, first, former, previous, prior; subs., priōrēs, um, m. pl., ancestors, forefathers, men of olden time.*
- priscus**, a, um, [for priuscus], adj., *old, ancient; former, old-time.*
- pristinus**, a, um, [for priustinus], adj., *former.*
- prius**, [prior], adv., *before, sooner, first.*
- prius-quam** or **prius quam**, conj., *before that, before, until.*
- privō**, āre, āvī, ātus, [privus, *deprived of*], *to bereave, deprive, rob, strip.*
- prō**, prep. w. abl., *before, in front of; for, in behalf of, in return for, in defense of; instead of; for, as; in proportion to.*
- prō!** interj. *expressing wonder or lamentation, O! ah!*
- pro-avus**, ī, m., *a great-grandfather; in gen., an ancestor.*
- probō**, āre, āvī, ātus, [probus], *to try, test, prove, demonstrate; approve, deem well or desirable.*
- probrum**, ī, n., *a shameful act, base deed.*

probus, a, um, adj., *estimable, good, upright, honest.*

procella, ae, f., *a blast, storm, tempest.*

procellōsus, a, um, [procella], *adj.*, *full of storms, tempestuous; bringing storms.*

procer, eris, m., usually *pl.*, *chiefs, nobles, princes.*

prōcērus, a, um, adj., *high, lofty, tall.*

prō-clinō, āre, āvi, ātus, *to bend forward, incline.*

Procris, is, [Πρόκρης], *f.*, *the wife of Cephalus, who shot her in a wood, mistaking her for a wild beast.*

procul, [procellō, to drive away], *adv.*, *far off, at a distance, afar.*

prō-cumbō, ere, cubuī, cubitus, *to bend or lean forward, bend; fall, fall in death, sink down; fall forward, fall in, be beaten down.*

prō-currō, ere, cucurri and curri, cursus, *to run forward; jut out, project.*

procus, i, m., *a suitor, wooer.*

prōdeō, ire, iī (ivī), itus, [prō + eō], *to go forward, come forth, advance; appear.*

prōdigiōsus, a, um, [prōdigium, a portent, prodigy], *adj.*, *unnatural, wonderful, marvellous.*

prōditiō, ōnis, [prōdō], *f.*, *treason.*

prō-dō, ere, didi, ditus, *to bring forth, put forth, produce; betray; give up, abandon, desert.*

prō-dūcō, ere, dūxi, ductus, *to lead forth or out, produce; bring, bring forth.*

proelium, iī, n., *a battle, fight.*

profānus, a, um, [prō + fānum], *adj.*, *unholy, profane, uninitiated in sacred rites.*

prōfectus, —, abl. ū, [prōficiō], *m.*, *advance, effect, success.*

prō-ferō, ferre, tuli, lātus, *to carry forward, extend.*

prōficiō, ere, fēci, fectus, [prō + faciō], *to make headway, succeed; profit, avail.*

proficiscor, ī, profectus, [prō-

ficiō], *to set out, depart, come from.*

profugus, a, um, [profugiō, to flee before], *adj.*, *fleeing, exiled, banished; pertaining or belonging to an exile, exile's; subs.*, *an exile.*

pro-fundō, ere, fūdī, fūsus, *to pour out, shed copiously.*

pro-fundus, a, um, adj., *deep, profound, vast; subs.*, *the deep sea, the deep.*

prōgeniēs, ēi, [prō + root gen in gignō], *f.*, *descent, race, stock, offspring, progeny.*

prohibeō, ēre, uī, itus, [prō + habeō], *to hold back, keep off, ward off, avert; debar, forbid, prohibit; w. object clause, hinder, prevent.*

prōciō, ere, iēcī, iectus, [prō + iaciō], *to throw forth, fling away, throw down, throw aside.*

prōlēs, is, f., *an offspring, child, posterity, progeny, race.*

Promēthidēs, ae, [Promētheus], *m.*, *the son of Prometheus, one of the Titans, the son of Iapetus, and father of Deucalion. (For Prometheus, see Met. I. 82, note.)*

prō-mineō, ēre, uī, —, to stand out, jut out, overhang, project.

prōmissum, ī, n., *a promise.*

prō-mittō, ere, misi, missus, *to hold out, give hope of, assure, promise.*

prōmō, ere, psi (msi), ptus, [prō + emō, to buy], *to bring out, bring forth, bring forth to light; put forth, display.*

prōmptus, a, um, [part. prōmō], *adj.*, *at hand, ready, quick, prompt, inclined; easy.*

(prōmptus, ūs), [prōmō], *m.*, *a bringing forth to view; used only in the phrase in promptū, public, open, manifest; at hand, ready, easy.*

pro-nepōs, ōtis, m., *a great-grand-son.*

prōnus, a, um, adj., *bending or leaning forward; of an animal in*

- flight, *flying swiftly*; prone, *inclined downward, downflowing*.
- prōpāgō, inis, [prō + root pac in pangō], f., *stock, progeny, race*.
- prope, adv. and prep. w. acc., *near; almost*.
- properātus, a, um, [part. properō], adj., *hurried, rapid, quick, speedy*.
- properō, āre, āvi, ātus, [properus, quick], to hasten, make haste, do anything in haste.
- Propertius, ī, m., *a celebrated elegiac Roman poet, an older contemporary of Ovid*.
- propior, ius, adj. comp. (no positive, but see the adverb prope), *nearer*.
- prō-pōnō, ere, posui, positus, to set before, display, propose, offer; purpose, intend, design.
- prōpositum, ī, [from prōpositus, part. prōpōnō], n., *that which is proposed, a plan, purpose, resolution, expressed desire; principal subject, theme*.
- proprius, a, um, adj., *one's own; peculiar, particular, proper*.
- propter, prep. w. acc., *near, close to; on account of, because of*.
- prō-scindō, ere, —, —, to plow, break up.
- prōsecta, ōrum, [from part. prōsecō, to cut off], n. pl., *the parts cut off for sacrifice, the entrails*.
- prō-sequor, ī, secūtus, to accompany, attend, follow, follow after; wait upon, attend, honor.
- Prōserpina, ae, [Περσεφόνη], f., *Proserpine, daughter of Ceres and Jupiter, and wife of Pluto*.
- prōsiliō, ire, ui, —, [prō + saliō, to leap], to spring, leap, or start forth.
- prōspectō, āre, āvi, ātus, [freq. prōspiciō], to look forth, look at, view, behold.
- prōspectus, ūs, [prōspiciō], m., *the prospect, outlook, view; sight, power of sight*.
- prōsperus, a, um, adj., *favorable, fortunate, prosperous; propitious*.
- prōspiciō, ere, spexi, spectus, [prō + *speciō, to look], to look out, forth, or forward; trans., see in the distance, descry, perceive, discern, see, look out upon, look forward to or upon.
- prō-sternō, ere, strāvi, strātus, to cast down, overthrow, throw to the ground.
- prōstituō, ere, ī, ūtus, [pro + statuō], to set forth in public, prostitute, offer for sale.
- prō-sum, prōdesse, prōfui, to be of assistance or use, avail, profit.
- prō-tegō, ere, tēxi, tēctus, to cover in front, protect.
- protervus, a, um, [prōterō, to tread under foot], adj., *violent, vehement, bold, wanton, impudent*.
- Prōteus, ei and eos, [Πρωτεύς], m., *a sea-god who had the power of assuming many different forms*.
- prōtinus, [prō + tenus], adv., *forthwith, immediately, right on, from there on*.
- prō-turbō, āre, āvi, ātus, to drive on, repel, repulse; prostrate.
- prō-veniō, ire, vēni, ventus, to come forth, appear, arise, be produced.
- prōvidus, a, um, [prōvideō, to foresee], adj., *foreseeing, prescient; cautious, provident, prudent*.
- proximitās, ātis, [proximus], f., *nearness, proximity*.
- proximus, a, um, [superl. of propior], adj., *nearest, next, in place; next, in time*.
- pruīna, ae, f., *hoar-frost, rime*.
- pruinōsus, a, um, [pruīna], adj., *covered with hoar-frost; frosty, riny*.
- prūnum, ī, n., *a plum, prune*.
- Prytanis, is, m., *one of the Lycian allies of Priam*.
- psittacus, ī, [ψιττακος], m., *a parrot*.
- Psōphis, idis, [Ψωφίς], f., *a city in Arcadia*.
- pūbēs, is, f., *collective, youth, young men; offspring*.
- pūblicus, a, um, [for populus], *from populus*, adj., *of the state,*

public, common; common, general, public, universal.
pudeō, āre, uī or **puditum est**, to make or be ashamed; *impers., pudet, one is ashamed.*
pudor, ōris, [pudeō], m., *shame, modesty, decency, chastity; scruples.*
puella, ae, [dim. puer], f., *a girl, a maiden.*
puellāris, e, [puella], adj., *of a girl, girlish, maidenly.*
puer, eri, m., *a child in general, a boy.*
puerilis, e, [puer], adj., *boyish, youthful.*
pugna, ae, f., *a battle, combat.*
pūgnāx, ācis, [pūgnō], adj., *fond of fighting, pugnacious, combative, opposed to.*
pūgnō, āre, āvī, ātus, [pūgna], to fight, contend in battle; *strive, struggle; resist, oppose.*
pulcher, chra, chrum, adj., *fair, beautiful; goodly, noble, illustrious; glorious.*
pullus, a, um, adj., *dark-colored, dusky, blackish.*
pūlmō, ōnis, m., *a lung.*
pulpita, ōrum, n. pl., *a scaffold, pulpit, stage.*
pulsō, āre, āvī, ātus, [freq. pellō], to beat or strike again and again, beat constantly, strike repeatedly; *dash against, strike against; beat, lash.*
pulvereus, a, um, [pulvis], adj., *dusty.*
pulverulentus, a, um, [pulvis], adj., *dusty, dry; attended with labor, toilsome.*
pulvis, eris, m., f., *dust.*
pūmex, icis, m., *a pumice stone, porous rock of any kind, rock.*
pūmiceus, a, um, [pūmex], adj., *of pumice stone, of lava; of stone.*
pūniceus, a, um, [Pūnicus], adj., *purple, red.*
Pūnicus, a, um, [Poenī], adj., *Punic, Carthaginian; of the Phoenician color, purple, purple-red.*
puppis, is, f., *the stern of a ship; a ship.*

(**pūrgāmen, inis**), [pūrgō], n., only pl., *a means of cleansing, expiation, atonement.*
pūrgō, āre, āvī, ātus, to cleanse, purify, make clear.
purpura, ae, [πορφύρα], f., *purple color, purple.*
purpureus, a, um, [purpura], adj., *purple; poet., of many hues, dark red, violet, etc.; rosy, blushing; bright, ruddy, glowing, beautiful; wearing purple, clothed in purple.*
pūrus, a, um, adj., *clean, pure, clear, unstained; pure, unspotted, chaste, undefiled, faultless, perfect; in active sense, making pure, purifying, used in purification.*
putō, āre, āvī, ātus, [putus, clean], to think, suppose, consider.
Pylius, a, um, [Pylos], adj., *of Pylos, the kingdom of Nestor; Nestorian, Nestor's.*
pyra, ae, [πυρά], f., *a pyre, a funeral pile.*
Pyramus, ī, [Πύραμος], m., *an Assyrian youth, the lover of Thisbe.*
Pyrois, entis, [Πυραεὺς, fiery], m., *the name of one of the horses of the sun.*
pyrōpus, ī, [πυρῳπός], m., *gold-bronze, bronze.*
Pyrrha, ae, [Πύρρα], f., *the wife of Deucalion, and daughter of Epimetheus.*

Pyrrhus, ī, [Πύρρος], m., *a son of Achilles and Deidamia, also called Neoptolemus.*
Pŷthius, a, um, [Pythō, Πυθώ, the former name of Delphi], adj., *Pythian, Delphic, of Apollo; subs., Pŷthia, ōrum, n. pl., *the Pythian games, celebrated every fourth year at Delphi in honor of Apollo.*
Pŷthōn, ōnis, [Πύθων], m., *the serpent slain near Delphi by Apollo.**

Q

quā [abl. fem. quī], adv., rel., *where, how; interrog., where? how? indef., in any way.*
quadrilugus, a, um, [quattuor +

- iugum**], adj., *of a team of four; drawn by four horses*; subs., m. pl., *a four-horse team*.
- quadrupēs, edis**, [quattuor + pēs], m., *a quadruped, animal*.
- quaerō, erē, sivi (ii), situs**, *to seek, search for; seek to learn; ask, inquire; ask for, seek to gain; seek in vain, miss*.
- quālis, e**, adj., interrog., *of what sort?* rel., *of such sort, such as, as*.
- quam**, adv., *in what way, how much, how, as much as*; after **tam**, *as*; with comparat., *than*; *exceedingly, very, quite, indeed*; with superlat. it intensifies the meaning, e.g. **quam māximum**, *the greatest possible*; **quam primum**, *as soon as possible*.
- quam-libet**, *as much as one will, however much, to any extent*.
- quam-quam**, conj., *although; and yet*.
- quam-vīs**, conj., *although*.
- quantulus-cumque**, [dim. **quantus** + **cumque**], indef. adj., *however small*.
- quantus, a, um**, adj., interrog., *how great? how much? how many?* rel., *as great, as much as*.
- quā-rē**, adv., *wherefore*.
- quārtus, a, um**, [quattuor], adj., *the fourth*.
- qua-si**, adv., *as if, just as if, as though*.
- quater**, [quattuor], adv., *four times*.
- quatiō, ere, —**, **quassus**, *to shake; shake, beat, flap; agitate, cause to quiver or tremble*.
- quattuor**, adj., indecl., *four*.
- que**, conj., enclit., *and*, expressing a more intimate relation than **et**.
- quēō, quīre, ivi (ii), itus**, *to be able*.
- quercus, ūs, f.**, *an oak, oak tree, a garland of oak leaves*.
- querēla (querella), aē**, [queror], f., *a complaint, lamentation*.
- queror, i, questus**, *to complain, lament, bewail*.
- quī, quae, quod**, rel. pron., *who, which, what, that*; inter. adj. pron., *who? which? what?* indef. adj. pron., *any*.
- quia**, conj., *because*.
- quicumque, quaecumque, quodcumque**, indef. rel. pron., *whoever, whatever*.
- quid**, interrog. adv., *in what respect? why?* **quid quod**, *what of the fact that?*
- quīdam, quaedam, quoddam**, indef. pron., *a certain, certain one, some one, something; a certain, a kind of*.
- quidem**, adv., *indeed, at least, forsooth*.
- quīēs, ētis, f.**, *rest, quiet, peace, repose*.
- quīēscō, ere, ēvī, ētus**, [quīēs], *to rest, repose; become quiet, cease, leave off, desist*.
- quī-libet, quaelibet, quodlibet**, indef. pron., *any you please, any whatever*.
- quīn, [quī + -ne]**, conj., *that not, but that*; adv., *why not? nay, nay even, moreover; nay but*.
- quīnī, aē, a**, [quīnque], distr. num. adj., *five each, or in gen., five*.
- quīnque**, num. adj., *five*.
- quīnquennium, ii**, [quīnque + annus], n., *a period of five years, five years*.
- Quīntilis, is**, [quīntus], m., adj., sup-
ply **mēnsis**, *the fifth month, July*.
- quīntus, a, um**, [quīnque], num. adj., *the fifth*.
- quippe**, adv., *indeed, surely; ironically, forsooth*; conj., *since, inas-much as*.
- Quirīnus, i, m.**, *a surname of the deified Romulus*.
- quis, quae, quid**, interrog. pron., *who? what?* adv., **quid**, *why? how?* indef. pron., *any one, any-thing, any*.
- quis-quam, quaequam, quidquam (quicquam)**, indef. pron. subs., *any one, any thing; adj., any*.
- quis-que, quaeque, quodque**, and subs., **quidque**, indef. pron., *who-ever, whatever, each, every*.

quis-quis, quicquid, indef. rel. pron., *whoever, whatever; every one who, every thing which*.

quī-vīs, quaevis, quidvis, and (as adj.) **quodvis**, indef. pron., *whom you please, any whatever, any thing*.

quō, [dat. and abl. of **quī**], inter. and rel. adv., *where, whither, how far, wherefore*; conj., *in order that*.

quō-cumque, adv., *whithersoever*.

quod, conj., *that, in that, the fact that, because*.

quod si, but if.

quondam, [quom, old for cum + -dam], adv., *once, formerly; at times, sometimes*.

quoniam, [quom + iam], conj., *since now, because*.

quoque, conj. (placed after the emphatic word), *also, too*.

quot, adj., indecl., *how many? as many as*.

quotiens, [quot], adv., *how often? as often as*.

quotus, a, um, [quot], interrog. adj., *of that number? how small? how trifling?*

R

rabiēs, em, e, f., *rage, madness, fury, frenzy*.

racēmus, ī, m., *a cluster of grapes*.

radiō, āre, —, —, [radius], *to gleam, beam, shine*.

radius, ī, m., *a staff or rod; a spoke of a wheel; poet. in pl., the rays of light; a crown of light*.

rādix, īcis, f., *a root, as of a tree; an edible root, a radish*.

rādō, ere, rāsī, rāsus, *to scrape, shave; skim, graze, sail close to, skirt*.

rāmālia, ium, [rāmus], n., *twigs, sticks, branches*.

rāmōsus, a, um, [rāmus], adj., *full of branches, branching*.

rāmus, ī, m., *a bough, branch, twig*.

rapāx, ācis, [rapiō], adj., *violent, greedy, insatiable*.

rapidus, a, um, [rapiō], adj., *swift, quick, rapid, in rapid course or*

flight; devouring, consuming, fierce.

rapīna, ae, [rapiō], f., *a snatching away, carrying off; robbery, plunder*.

rapiō, ere, uī, raptus, *to seize and carry off, hurry, snatch, tear, pluck away, take, snatch up; catch or catch up quickly; snatch away, rescue; pillage, plunder, rob, steal, ravish*.

raptor, ōris, [rapiō], m., *a robber, plunderer*.

raptum, ī, [raptus, part. rapiō], n., *that which has been stolen, booty, plunder*.

rārus, a, um, adj., *loose in texture, thin, with wide meshes; with large intervals, far apart; pecten rārus, a rake; scattered, scattering, random, here and there; uncommon, scarce, rare, remarkable; adv., rārō, rarely, seldom*.

rāstrum, ī, [rādō], n., *generally pl., rāstri, ōrum, m., a heavy pronged hoe, a rake, a mattock*.

ratiō, ōnis, [reor, ratus], f., *a reckoning, calculation; mode, manner, method, plan; judgment, reason*.

ratis, is, f., *a raft, a boat, ship in general*.

ratus, a, um, [part. reor], adj., *thought out, fixed, settled, established, confirmed*.

raucus, a, um, adj., *hoarse, deep, or harshly sounding; hoarsely roaring, resounding*.

re- or red-, *an inseparable particle. back, again; also with intensive force*.

rebellis, e, [re- + bellum], adj., *insurgent, rebellious*.

re-bellō, āre, āvī, ātus, *to wage war again, renew the combat*.

re-candēscō, ere, canduī, —, [re- + inch. candeō], *to grow white again, whiten; glow again, glow with heat*.

re-cantō, āre, avi, ātus, [re- + freq. canō], *to charm back, charm away*.

- re-cēdō, ere, cessī, cessus, to go back, retire, withdraw, give way, give place, draw back, go away; go away, leave, vanish, flee.
- recēns, entis, adj., fresh, young, green, recent, new.
- receptus, ūs, [recipiō], m., a falling back; retreat, withdrawal, leaving off.
- recessus, ūs, [recēdō], m., a remote place, nook, retreat, recess; *mar-moreō recessū*, in the marble hall.
- recido, ere, ī, cāsus, [re + cadō], to fall back, return; be visited upon, recoil.
- recido, ere, ī, cīsus, [re + caedō], to cut away, cut down, cut off.
- re-cingō, ere, cīnxī, cinctus, to ungird, unloose.
- recipiō, ere, cēpī, ceptus, [re + capiō], to bring, take or get back, recover, rescue; admit, receive.
- re-citō, āre, āvī, ātus, to read aloud, recite, declaim.
- reclūdō, ere, clūsi, clūsus, [re + claudō], to uncloze, open, disclose, reveal; lay bare, cut off, sever.
- re-cōgnōscō, ere, gnōvī, gnitus, to recall to mind, recognize.
- re-condō, ere, didī, ditus, to lay up, stow away, hide, conceal, bury; *w. oculōs*, to close.
- re-conligō, ere, lēgī, lectus, to gather again, collect; regain.
- recordor, āri, ātus, [re + cor], to recall to mind, remember.
- rēctor, ōris, [regō], m., leader, master, ruler, helmsman.
- rēctus, a, um, [part. regō], adj., drawn straight, straight; right; subs., *rēctum*, ī, n., that which is right, rectitude, virtue.
- recumbō, ere, cubū, —, to lie down, recline.
- recurvō, āre, —, ātus, [recurvus], to bend backward, wind, curve.
- re-curvus, a, um, adj., turned back, bent, curved.
- recūsō, āre, āvī, ātus, [re + causa], to refuse, be reluctant.
- red-dō, ere, didī, ditus, to put or give back, return, restore, give back words, reply, answer, echo; give, render, grant.
- red-eō, ire, ī (ivī), itus, to go back, come back, return.
- redigō, ere, ēgī, āctus, [red + agō], to drive, lead, bring back; reduce.
- redimiō, ire, ī, itus, to bind around, encircle.
- redimō, ere, ēmī, ēmptus, [red + emō], to buy back, redeem, ransom.
- reditus, ūs, [redeō], m., a return.
- red-oleō, ēre, oluī, —, to smell of, be redolent of.
- re-dūcō, ere, dūxī, ductus, to lead, bring or draw back.
- refellō, ere, fellī, —, [re + fallō], to disprove, refute.
- re-ferō, ferre, rettulī, relātus, to bear or bring back, give back, return, restore; turn to, toward; *w. animum*, turn the mind to, give attention to; report, relate; *w. reflex.* or in pass., betake oneself, go back; recall, reproduce, remind one of; speak back, answer; speak, say, utter; render, perform.
- rē-fert, ferre, tulit, —, [rēs + ferō], it matters, concerns, is of consequence.
- reficiō, ere, fēcī, fectus, [re + faciō], to make again, remake, restore, repair, rekindle.
- refluo, a, um, [refluō, to flow back], adj., flowing back, refluxent.
- refringō, ere, frēgī, frāctus, [re + frangō], to break off, tear off.
- re-fugiō, ere, fūgī, —, to flee back or away, retreat; recoil; recede; trans., flee back from, shun, avoid.
- refugus, a, um, [refugiō], adj., fleeing back, receding, vanishing.
- re-fulgeō, ēre, fulsi, —, to flash back, shine, glitter; gleam, shine refugent.
- rēgālis, e, [rēx], adj., regal, royal.
- re-gerō, ere, gessi, gestus, to bring back, throw back.
- rēgia, ae, [regius], f., a royal palace, castle, fortress, court.

- rēgina**, ae, [rēx], f., a queen, a princess.
- regiō**, ōnis, [regō], f., direction, quarter, region, territory.
- rēgius**, a, um, [rēx], adj., royal.
- rēgnō**, āre, āvi, ātus, [rēgnum], to reign as king, be king, lord it; trans., govern, rule over.
- rēgnum**, ī, [rēx], n., kingly government, sovereignty, power, seat of government, kingdom, realm.
- regō**, ere, rēxi, rēctus, to direct, guide, keep straight; rule, govern, sway, control.
- rēiciō**, ere, iēcī, iectus, [rē + iacio], to throw back or off.
- re-lābor**, ī, lāpsus, to slide, glide, sink back.
- re-languēscō**, ere, languī, —, [re + inch. langueō], to sink down, become faint.
- re-laxō**, āre, āvi, ātus, to stretch out, widen, open, loosen.
- re-levō**, āre, āvi, ātus, to lift up, raise; free from a burden, lighten; relieve, free, ease, soothe, console.
- re-ligō**, āre, āvi, ātus, to bind back, fasten, bind-fast; move.
- re-liquō**, ere, liquī, lictus, to leave behind, leave, give up, surrender, desert, neglect, forsake, abandon.
- re-lūceō**, ēre, lūxī, —, to shine back, shine, glow, gleam again.
- re-maneō**, ēre, mānsī, —, to stay behind, be left, remain; stay, continue, remain, endure.
- rēmex**, igis, [rēmus + agō], m., a rower, oarsman.
- rēmigium**, ii, [rēmex], n., a rowing; machinery of rowing, oarage; transf., wings.
- reminīscor**, ī, [re + root man in mēns, meminī, etc.], to recall to mind, remember.
- re-mittō**, ere, misī, missus, to send back; send forth, give out, produce; let go back, loosen, relax; give up, resign, yield.
- re-mōlior**, irī, —, to press back, push off or away.
- re-mollēscō**, ere, —, —, [re + inch. *molleō], to soften; be moved, be influenced.
- re-moror**, āri, ātus, to hold back, delay, detain, obstruct, hinder.
- re-moveō**, ēre, mōvi, mōtus, to move away, clear away, withdraw, remove; set aside, put out of question.
- re-mūgiō**, īre, —, —, to bellow back, resound, reēcho.
- rēmūs**, ī, m., an oar.
- re-nārro**, āre, āvi, ātus, to tell again.
- re-nāscor**, ī nātus, to be born again, be ever renewed.
- renidēns**, entis, [part. renideō, to shine back], adj., shining, beaming; joyful, smiling.
- re-novō**, āre, āvi, ātus, to renew, revive.
- reor**, rēri, ratus, to believe, think, suppose, deem.
- repāgula**, ōrum, n. pl., barriers, bolts, bars.
- reparābilis**, e, [reparō], adj., that may be repaired, retrievable, repairable.
- re-parō**, āre, āvi, ātus, to get again, restore, repair, renew, revive.
- re-pellō**, ere, reppulī, repulsus, to drive back, repel, repulse; push back, thrust back, away; spurn; refuse, reject.
- repercussus**, a, um, [part. repercutiō, to strike back], adj., struck back, thrown back; shining back, reflected.
- reperiō**, īre, repperī, repertus, to find, find out, discover, perceive.
- repertor**, ōris, [reperiō], m., the discoverer, inventor, author.
- re-petō**, ere, ivī, (ii), itus, to attack again, strike again; seek again, return to, go back to; recall, remember; repeat, renew, begin over again; say again, repeat.
- re-pleō**, ēre, ēvī, ētus, to refill, fill up, fill.
- re-plētus**, a, um, [part. repleō], adj., full, choked.
- re-pōnō**, ere, posuī, positus, to put or place back, restore; lay aside, lay down, give up.

re-posco, ere, —, —, to demand back, demand, require, exact.

re-primō, ere, pressi, pressus, [re- + premō], to press back, check, restrain.

re-pūgnō, āre, āvī, ātus, to fight back, oppose, resist; disagree with, be incompatible with.

repulsa, ae, [part. repellō], f., a refusal, denial, repulse.

re-quiēs, ētis, f., rest, repose, relaxation, respite, a place of rest, a resting place.

requiēscō, ere, ēvī, ētus, to rest.

requirō, ere, sīvī, (iī), sītus, [re- + quaerō], to seek again, seek out, seek; ask, seek to know, inquire after.

rēs, rōi, f., a thing, affair, event, circumstance, cause, reason, interest, advantage, reality, fact, substance, property, possessions.

re-secō, āre, secuī, sectus, to cut loose, cut off.

re-serō, āre, āvī, ātus, to unlock, uncloze, open; disclose.

re-servō, āre, āvī, ātus, to keep back, reserve, save up.

resideō, ēre, sēdī, sessus, [re- + sedeō], to remain behind; stay, remain, abide.

re-sīdo, ere, sēdī, —, to sit down; settle, settle down, sink down; subside, abate.

re-sistō, ere, stitī, —, to stand still, remain standing, stand forth; stop, halt; resist, oppose, make resistance.

re-solvō, ere, ī, solūtus, to unloose, unbind; open; set free, free, release.

re-sonō, āre, āvī, —, to resound, re-echo.

resonus, a, um, [resonō], adj., resounding, reëchoing.

respectus, ūs, [respiciō], m., a looking back; respect, regard, consideration.

respiciō, ere, spexī, spectus, [re- + *speciō], to look back or around; look back for, upon or at.

re-spondeō, ēre, ī, spōnsus, to answer, respond to; correspond to.

respōnsum, ī, [respōnsus, part. respondeō], n., an answer, a response, reply.

restituō, ere, ī, ūtus, [re- + statuō], to set up again, restore, reëstablish; restore, revive.

re-stō, stāre, stitī, —, to withstand, resist, oppose; be left, remain.

re-sūmō, ere, psi, ptus, to take up again, resume; recover.

re-supīnus, a, um, adj., bent back, thrown back, leaning back or backward, lying on the back, supine.

re-surgō, ere, surrēxi, surrēctus, to rise again, lift one's self, be re-stored.

re-tardō, āre, āvī, ātus, to hinder, delay, impede, retard.

rete, is, n., a net, toils.

re-tegō, ere, tēxi, tēctus, to uncover, open; disclose, reveal.

re-temptō, āre, —, —, to try anew, attempt again.

re-texō, ere, uī, tus, to unweave, unravel; reverse, annul.

reticeō, ēre, uī, —, [re- + taceō], to be silent, keep silence.

retineō, ēre, uī, tentus, [re- + teneō], to hold back, restrain; hold fast, keep, retain; stop, check, hinder.

re-torqueō, ēre, torsi, tortus, to twist, turn, throw back.

re-trahō, ere, trāxi, trāctus, to draw or drag back; recall.

retrō, adv., backward, back.

reus, [rēs], adj., m. and f., accused, arraigned, defendant; subs. m., a defendant, one bound by or answerable for anything.

re-vellō, ere, ī, vulsus, to pluck, pull or tear off or away.

reverentia, ae, [revereor], f., respect, regard, reverence.

re-vertor, ī, versus, to turn back, revert, return.

re-vocābilis, e, adj., that can be recalled, revocable.

- re-vocō, āre, āvi, ātus, to recall, call back.
- re-volvō, ere, ī, volūtus, to roll back; in pass., w. deponent sense, fall or sink back, return.
- rēx, rēgis, m., a king, chief, ruler, master.
- Rhamnūsia, ae, [Rhamnūs, 'Ραμνός], f., the goddess Nemesis, of whom a famous statue stood in Rhamnus, a town in the north of Attica.
- Rhēnus, ī, m., the Rhine, flowing between Gaul and Germany.
- Rhēsus, ī, ['Ρήσος], m., a Thracian king killed before Troy by Diomedes and Ulysses.
- Rhodanus, ī, m., the Rhone.
- Rhodopē, es, ['Ροδόπη], f., a mountain range in Thrace.
- Rhodopēlus, a, um, [Rhodopē], adj., Rhodopean, Thracian, i.e. Orpheus.
- rictus, ūs, [ringor, to open wide the mouth], m., the aperture of the mouth, gaping jaws.
- rideō, ēre, risi, risus, to laugh, smile; trans., laugh at, ridicule.
- rigeō, ēre, —, —, to be stiff, numb; stand on end, bristle, stiffen, harden; stand stiff, stand upright, rise.
- rigidus, a, um, [rigeō], adj., stiff, unbending, hard, inflexible, rigid.
- rigor, ōris, [rigeō], m., stiffness, hardness, firmness.
- riguus, a, um, [rigō, to water], adj., abounding in water, well-watered.
- rīma, ae, f., a cleft, crack, chink.
- rīpa, ae, f., the bank of a river.
- rite, adv., with proper religious rites; fitly, correctly, properly, well, rightly.
- ritus, ūs, m., ceremony, rite; usage, fashion, style, manner.
- rīvus, ī, m., a stream.
- rōbur, oris, n., an oak tree, oak; in general, any kind of hard wood; strength, vigor, power, freshness.
- rōbustus, a, um, [rōbur], adj., hardy, strong, sturdy.
- rogō, āre, āvi, ātus, to ask, question, request; ask for, demand, woo; beg, implore, pray.
- rogus, ī, m., a funeral pile.
- Rōma, ae, f., the city of Rome.
- Rōmānus, a, um, adj., of or belonging to Rome, Roman.
- Rōmulus, ī, m., the founder and first king of Rome.
- rōrō, āre, āvi, ātus, [rōs], to drip.
- rōs, rōris, m., dew, moisture, liquid.
- rosa, ae, f., a rose.
- rōstrum, ī, [rōdō, to gnaw], n., a beak, bill, snout, mouth, muzzle.
- rota, ae, f., a wheel.
- rotō, āre, āvi, ātus, [rota], to turn round, revolve.
- rotundus, a, um, [rotō], adj., round, spherical, rotund.
- rubefaciō, ere, fēcī, factus, [rubeō + faciō], to make red, redden.
- rubēns, entis, [part. rubeō], adj., glowing, red, ruddy.
- rubeō, ēre, —, —, to be red, ruddy.
- ruber, bra, brum, adj., red, ruddy.
- rubēscō, ere, rubui, —, [inch. rubeō], to grow red, redden.
- rubēta, ōrum, [rubus], n. pl., bramble-thicket.
- rubor, ōris, m., a redness; a blush, flush.
- rudēns, entis, m., a rope.
- rudis, e, adj., unwrought, unformed, unused, rough, raw, wild, coarse; inexperienced; unskilled, clumsy, ignorant; w. somnī, sleepless.
- rūga, ae, f., a wrinkle.
- rūgōsus, a, um, [rūga], adj., wrinkled, shrivelled.
- ruīna, ae, [ruō], f., a falling down, a fall, downfall, ruin, destruction, overthrow.
- rūmor, ōris, m., rumor, report, gossip.
- rumpō, ere, rūpī, ruptus, to break, burst, tear, rend, rupture, break asunder; break into, interrupt, thwart, cut short.
- ruō, ere, ī, tus, to fall or rush violently down, fall in ruins; rush, hurry, dash, hasten; rush forth.

rūpēs, *is*, *f.*, a rock, cliff, crag.

rūricola, *ae*, [*rūs* + *colō*], *m.* and *f.*, a tiller of the ground, husbandman, countryman.

rūrsus and **rūrsum**, [for *reversus*, part. *revertō*], *adv.*, backward; of time, again.

rūs, *rūris*, *n.*, the country; in *pl.*, the fields.

rūsticus, *a, um*, [*rūs*], *adj.*, rural, rustic; clownish.

rutilus, *a, um*, *adj.*, red, golden red, reddish yellow.

S

Sabīnus, *a, um*, *adj.*, Sabine, of the Sabines, an ancient Italian people adjoining the Latins.

sacer, *cra, crum*, *adj.*, consecrated, sacred, holy, venerable, through consecration to or association with a divinity.

sacerdōs, *ōtis*, [*sacer*], *m.*, *f.*, a priest; a priestess.

sacrificus, *a, um*, [*sacrum* + *faciō*], *adj.*, sacrificial, priestly.

sacrilegus, *a, um*, [*sacrum* + *legō*], *adj.*, sacrilegious, impious, profane.

sacrō, *āre, āvi, ātus*, [*sacer*], *to* consecrate or dedicate.

sacrum, *ī*, [*sacer*], *n.*, used chiefly in *pl.*, sacred things, sacred rites.

saeculum (*saeculum*), *ī*, *n.*, generally in *pl.*, age, generation, century.

saepe, *adv.*, often, frequently.

saepēs, *is*, *f.*, a hedge.

saeta, *ae*, *f.*, a bristle, a stiff hair.

saeviō, *īre, īi, ītus*, [*saevus*], *to* rage, be furious, fierce or angry.

saevus, *a, um*, *adj.*, raging, furious, cruel, savage, fierce, dire, pitiless.

sagāx, *ācis*, [**sagiō*, *to* perceive quickly], *adj.*, of acute senses, keen-scented.

sagitta, *ae*, *f.*, an arrow, shaft, bolt.

sagittifer, *fera, ferum*, [*sagitta* + *ferō*], *adj.*, arrow-bearing.

sal, *salis*, *m.*, *n.*, salt.

salāx, *ācis*, [*salīō*, *to* leap], *adj.*, lustful, salacious.

salictum, *ī*, [*salix*], *n.*, a willow grove or hedge.

salignus, *a, um*, [*salix*], *adj.*, of willow wood, willow.

salix, *icis*, *f.*, a willow, osier.

saltem, *adv.*, at least, at all events.

saltus, *ūs*, *m.*, a leap, bound, spring.

saltus, *ūs*, *m.*, a forest pasture, woodland, glade.

salubris, *e*, [*salūs*], *adj.*, health-giving, healthful, salubrious.

salum, *ī*, *n.*, the open sea, the deep, the sea in general.

salūs, *ūtis*, *f.*, safety, welfare, deliverance.

salūtō, *āre, āvi, ātus*, [*salūs*], *to* salute, greet, hail, welcome.

(*salveō*), *ēre, —, —*, [*salvus*], *to* be well; usually in the imperative as a greeting, hail, welcome.

salvus, *a, um*, *adj.*, in good health, well, sound, safe, uninjured.

Samius, *a, um*, [*Samos*], *adj.*, of Samos; an epithet of Pythagoras, who was born and lived on that island.

Samos, *ī*, [*Σάμος*], an island off the coast of Asia Minor.

sānābilis, *e*, [*sānō*, *to* cure], *adj.*, curable, remediable.

sānctus, *a, um*, [part. *sanciō*, *to* make sacred], *adj.*, sacred, inviolable, holy, venerable, august, pious, just.

sanguineus, *a, um*, [*sanguis*], *adj.*, bloody, blood-stained, blood-red.

sanguis, *inis*, *m.*, blood; bloodshed, slaughter; descent, race, stock; a descendant, offspring.

sānus, *a, um*, *adj.*, sound, well; of the mind, sane, rational, in one's right mind.

sapa, *ae*, *f.*, must, new wine boiled thick.

sapiēns, *entis*, [part. *sapiō*, *to* have sense], *adj.*, wise, discreet, judicious.

sapienter, [*sapiēns*], *adv.*, sensibly, prudently, wisely.

sarcina, *ae*, *f.*, burden, load; burden, care.

Sardis, *īum*, [*Σάρδεϊς*], *f. pl.*, Sardis, the ancient capital of Lydia, on the Pactolus river.

Sarmatae, ārum, [Σαρμάτης], m. pl., *the Sarmatians, a great Slavic people represented in territory by modern Poland and Russia.*

Sarmaticus, a, um, adj., *Sarmatian.*

Sarmatis, idis, f. adj., *Sarmatian.*

Sarpēdōn, onis, [Σαρπηδών], m., *son of Jupiter, king of Lycia, an ally of the Trojans.*

sata, ōrum, [part. serō], n. pl., *standing grain, crops.*

satiō, āre, āvī, ātus, [satis], *to satisfy, appease, sate, glut.*

satis, adv., indecl. adj., and subs., *enough, sufficiently or sufficient.*

satur, ura, urum, [satis], adj., *full, well-fed.*

Sāturnius, a, um, [Sāturnus], adj., *of or belonging to Saturn; as subs., Saturnius, ī, m., Jupiter; Sāturnia, ae, f., Juno.*

Sāturnus, ī, [from root sa in serō], m., *Saturn, the most ancient king of Latium, the god of agriculture and civilization in general; he was regarded as the father of Jupiter, Juno, Neptune, Pluto, etc.*

saturō, āre, āvī, ātus, [satur, full], *to fill, glut, satisfy, assuage.*

satus, ī, m., see serō.

satyrus, ī, [σάτυρος], m., *a satyr, a fabulous being, half man and half goat.*

sauciō, āre, āvī, ātus, [saucius], *to wound, hurt, tear; tear up.*

saucius, a, um, adj., *wounded, pierced, smitten, rent.*

Sauromatae, ārum, m. pl., see Sarmatae.

saxeus, a, um, adj., [saxum], *of rock, of stone, stony.*

saxificus, a, um, [saxum + faciō], adj., *turning into stone, petrifying.*

saxum, ī, n., *a rock, large rough stone.*

scaber, bra, brum, adj., *rough.*

scæna, ae, [σκηνή], f., *a stage scene, the background of the play on the stage, a background; the stage.*

scamnum, ī, n., *a bench, stool, step.*

scelerātus, a, um, [part. scelerō, to pollute], adj., *polluted, profaned, accursed; impious, wicked, infamous.*

scelus, eris, n., *an impious deed, a crime, a sin; abstr., wickedness, sin.*

scēptrum, ī, [σκήπτρον], n., *the staff of royalty, a scepter; rule, dominion, authority, sway.*

scilicet, [scire + licet], adv., *no doubt, forsooth, indeed.*

scindō, ere, scidi, scissus, *to split, cleave, divide, rend, tear.*

scintilla, ae, f., *a spark.*

sciō, ire, scivī (ii), scitus, *to know, in all senses.*

scītor, āri, ātus, [freq. sciō], *to seek to know, inquire.*

scopulus, ī, [σκόπελος], m., *a cliff, crag, a ledge of rock in the sea, rock.*

Scorpius, ī, [σκορπίος], m., *the Scorpion, one of the signs of the Zodiac.*

scribō, ere, scripsi, scriptus, *to write, write out, compose, produce.*

scriptum, ī, [scriptus, part. scribō], n., *something written; a writing, book, work.*

scrobis, is, m. and f., *a ditch, trench.*

Scylla, ae, [Σκύλλα], f., *a dangerous rock on the Italian coast between Italy and Sicily.*

Scýros, ī, [Σκύρος], f., *an island of the Aegean Sea, opposite Euboea; the place of Achilles' concealment before the Trojan war, and the birthplace of his son Pyrrhus.*

Scythia, ae, [Scytha, Σκύθης, a Scythian], f., *Scythia.*

Scythicus, a, um, [Scytha], adj., *Scythian.*

sē- (sēd-), [old form of sine], *inseparable prep., apart, by itself, aside; apart from, without.*

sē-cēdō, ere, cessī, cessus, *to go apart, go away, separate, withdraw.*

sē-cernō, ere, crēvī, crētus, *to put asunder, divide, separate.*

secō, āre, uī, tus, *to cut, cut apart, divide, cleave; cut through, run through, pass through, traverse.*

sēcrētus, a, um, [part. **sēcernō**], adj., retired, remote, lonely, secret.

sector, āri, ātus, [freq. **sequor**], to pursue, hunt.

secundus, a, um, [sequor], adj., following, next in order, second; following, favoring, favorable, prosperous, propitious.

secūris, is, f., an ax.

sēcūrus, a, um, [sē + cūra], adj., free from care, composed, tranquil; untroubled, serene; safe, secure.

secus, adv., otherwise; **haud secus**, not otherwise, just so; **haud** or **nōn secus ac**, in like manner as, just as.

sed, conj., but.

sedeō, ēre, sēdī, sessus, to sit, be seated; sit, remain seated, sit still; remain, continue, tarry, abide; sink, settle, subside, rest; sink or strike in, sink deeply; be fixed, firm, steadfast, established.

sēdēs, is, [sedeō], f., a seat; abode, palace, temple; abode of the dead; place, situation, position; place, spot, ground, foundation, bottom.

sedile, is, [sedeō], n., a seat, bench.

sēdō, āre, āvī, ātus, [sedeō], to lay to rest; settle, stop, stay, quench.

sē-dūcō, ere, dūxī, ductus, to lead away, set aside, put by; divide, separate.

sedulus, a, um, adj., persistent, busy, zealous; officious, obtrusive.

seges, etis, f., a corn-field; standing corn, a crop.

semel, num. adv., once, but once.

sēmen, inis, [from root **sa** in **serō**], n., a seed; race, offspring, child; seed, origin, principle, element.

sēmianimis, e, [sēmi, half, + anima], adj., half-alive, half-dead.

sēmi-caper, prī, m., half goat.

sēmi-deus, ī, m., a demigod.

sēmi-nēx, necis, adj., half-dead.

Semīramis, is or idis, [Σεμίραμις], f., the celebrated queen of Assyria, consort and successor of Ninus.

sēmi-supīnus, a, um, adj., half bent backward, reclining.

sēmi-vir, ī, m. adj., half-man, half-human.

semper, adv., always.

senātus, ūs, [senex], m., the senate.

senecta, ae, [senex], f., old age.

senectūs, ūtis, [senex], f., old age.

senex, senis, adj., old; used chiefly as subs., an old man; senior = senex, an old man.

sēnī, ae, a, [sex], distr. num. adj., six each; = sex, six.

senilis, e, [senex], adj., of an old man, of old age, aged, senile.

sēnsus, ūs, [sentiō], m., perception, feeling, sensation, sense, consciousness.

sententia, ae, [sentiō], f., an opinion, way of thinking, view; sentence, decision, judgment.

sentiō, īre, sēnsī, sēnsus, to perceive by the senses, feel; in somewhat broader sense, perceive, see; understand, know.

sentis, is, m., mostly in pl., thorns, briars, brambles.

sentus, a, um, adj., thorny, rough.

sē-pārō, āre, āvī, ātus, to disjoin, part, divide, separate.

sē-pōnō, ere, posuī, positus, to lay apart, set aside, select.

septem, num. adj., seven.

septemfluus, a, um, [septem + fluō], adj., with seven mouths.

septemplex, plicis, [septem + plicō], adj., sevenfold, with seven layers, with seven mouths.

septem-triō, or **septem triō**, ōnis, m., the seven stars of the Great Bear; the northern regions, the north.

septimus, a, um, ord. num. adj., the seventh.

sepulcrum, ī, n., a tomb, grave; burial.

sepultus, a, um, [part. **sepeliō**, to bury], adj., buried; overwhelmed, destroyed, ruined, undone.

sequor, ī, secūtus, to follow, follow after or behind; chase, pursue; follow, go towards, seek after.

sequēns, entis, [part. **sequor**], adj., next, following, subsequent.

sera, ae, f., a bar, bolt.

serēnus, a, um, adj., clear, fair, cloudless; serene, calm.

seriēs, (no gen. or dat.), em, ē, [serō, to join together], f., series, succession, order, course; line, lineage.

sermō, ōnis, [serō, see seriēs], m., conversation, talk, discourse, speech; report, rumor.

serō, ere, sēvi, satus, to sow, plant; bring forth, produce, beget; in perf. pass. part., satus, begotten of, sprung from, the son of.

sērō, adv., comp. sērius, late.

serpēns, entis, [part. serpō], m., f., a serpent.

serpentigena, ae, [serpēns + root gen in gignō], m., serpent-born, sprung from a serpent.

serpo, ere, sī, tus, to creep, crawl with a winding motion, wind.

serra, ae, f., a saw.

serta, ōrum, [part. serō, to join together], n. pl., wreaths, garlands.

serum, ī, n., whey.

sērus, a, um, adj., late, too late.

servātor, ōris, [servō], m., a preserver, deliverer.

servātrix, icis, [servō], f., she that preserves, a deliverer, protectress.

servio, ire, ivī, (iī), itus, [servus], to be a slave or servant, serve; be subject to.

servitium, iī, [servus], n., servitude, slavery, service.

servō, āre, āvi, ātus, to give heed to, watch, observe; reserve, preserve, keep; guard, keep watch over; keep, cherish, nurse; sit by, keep close to.

servus, a, um, adj., slavish, servile, subject.

servus, ī, m., a slave.

seu, conj., see sive.

sex, num. adj., six.

sextus, a, um, [sex], num. adj. ord., sixth.

sī, conj., if.

sibilus, ī, m., in pl. m., and sībila, ōrum, n., a hissing, whistling, roaring.

sic, conj., thus, so.

Sicānia, ae, [Σικανία], f., Sicily, the land of the Sicāni, an ancient people of Italy, a portion of whom afterwards emigrated to Sicily.

siccō, āre, āvi, ātus, [siccus], to make dry, drain, dry up.

siccus, a, um, adj., dry, dried up, parched.

Sicellis, idis, [Σικελίς], f. adj., Sicilian.

Siculus, a, um, adj., Sicilian.

sic-ut, adv., so as, just as, as if.

sidereus, a, um, [sidus], adj., starry.

Sidōnius, a, um, [Sidon], adj., of or belonging to Sidon, Tyrian.

sidus, eris, n., a star, constellation.

Sigēius, a, um, [Sigēum, Σίγεον], adj., pertaining to Sigeum, the northwestern promontory of the Troad, Sigeon.

significō, āre, āvi, ātus, [signum + faciō], to show by signs, show, point out, express; indicate, signify, mean.

signō, āre, āvi, ātus, [signum], to mark, mark out, designate; imprint; distinguish, adorn, decorate; point out, signify, express.

signum, ī, n., a mark, signal, sign, token, indication, proof; standard, ensign, banner; a sign in the heavens, constellation, sign of the Zodiac; an image, figure, statue, picture.

silēns, entis, [part. sileō], adj., still, calm, silent; subs. m. and f. pl., the dead.

silentium, iī, [silēns], n., silence, stillness.

sileō, ēre, uī, —, to be silent, remain silent; be calm, still, motionless.

silex, icis, m., f., a flint; rock; crag.

silva, ae, f., a wood, forest; poet., tree, shoot.

Silvānus, ī, [silva], m., the god who presides over woods; in pl., wood or sylvan deities.

silvestris, e, [silva], adj., pertaining to the woods, woody, sylvan.

similis, e, adj., *like, similar.*

Simoīs, ōntis, acc. ōnta, [Σιμοίης],
m., *a river of the Troad.*

simplex, icis, adj., *simple, unmixed, single.*

simplicitās, ātis, [simplex], f.,
simplicity, artlessness, frankness, candor.

simpliciter, [simplex], adv., *simply, plainly, naturally.*

simul, adv., *at the same time, when, as soon; simul ac, as soon as.*

simulācrum, ī, [simulō], n., *an image, likeness; a ghost, shade, specter; a representation.*

(simulāns, antis), [part. simulō],
adj., *used only in comparative, imitative.*

simulō, āre, āvi, ātus, [similis], *to imitate; pretend, feign, dissemble, counterfeit.*

sincērus, a, um, adj., *clean, sound, uninjured, whole; pure, true, candid, truthful; unspotted, pure, virgin.*

si-ne, [see sē-], prep. w. abl., *without.*

singulī, ae, a, distrib. num. adj.,
one by one, one at a time, one each; each, separate.

(singultus, ūs), m., *only abl. sing. and pl., and acc. pl., a sobbing, panting, choking.*

sinister, tra, trum, adj., *left; sinistra supply manus, the left hand.*

sinō, ere, sivi, situs, to let down,
set, fix; permit, let, allow.

sinuō, āre, āvi, ātus, [sinus], *to wind.*

sinuōsus, a, um, [sinus], adj., *full of curves, bent, curved.*

sinus, ūs, m., *a fold of a robe; a gulf, bay; a sail; the bosom, embrace; stream.*

Sipylos, ī, [Σιπυλος], m., *a mountain on the frontier of Lydia and Phrygia, on which Niobe was changed into stone; one of the sons of Niobe.*

sī-quis, indef. pron., *if any one; sī quid, if in any respect, if at all.*

sistō, ere, stitī, status, [root sta]
in stō, reduplicated, with causative

force], to cause to stand, set, place; stop, stay anything, cease; intrans., stop, stay, abide.

Sisyphus, a, um, [Sīsyphus], adj.,
of or belonging to Sisyphus.

Sisyphus, ī, [Σίσυφος], m., *son of Aeolus, king of Corinth, famous for his cunning robberies.*

sitiō, ire, ivi, —, (ii), [sitis], *to be thirsty, parched; sitiēns, part., thirsty, parched with thirst.*

sis, is, f., *thirst; drought.*

situs, ūs, [sinō], m., *place, situation; sloth, sluggishness; the effect of neglect, rust, mold, roughness.*

situs, a, um, [part. sinō], *placed, set, lying; laid at rest, buried, interred.*

sī-ve or seu, conj., *or, or if; sive (seu) — sive (seu), whether — or, either — or.*

smaragdus, ī, [σμάραγδος], m. and f.,
a green precious stone, emerald, jasper.

Smintheus, ei, acc. ea, [Σμινθέυς],
m., *an epithet of Apollo, from Smintha, a town of the Troad, the Sminthean.*

socer, eri, m., *a father-in-law; in pl., parents-in-law.*

socius, ii, m., *a companion, an associate.*

socius, a, um, adj., *friendly, confederate, allied.*

sodālicius, a, um, [sodālis], adj.,
of fellowship, of companionship.

sodālis, is, m. and f., *an associate, comrade, companion.*

sōl, sōlis, m., *the sun.*

sōlācium, ii, [sōlor], n., *a comfort, solace, consolation.*

soleō, ēre, itus, to be wont, accus-
tomed.

solidus, a, um, adj., *undivided, whole, complete; massive, firm, substantial, solid.*

solitus, a, um, [part. soleō], adj.,
wonted, customary, usual.

solum, ii, [from root sed in sedeō],
n., *a seat, a throne.*

sollemnis, e, [sollus (= tōtus) +

- annus], adj., *annual, yearly, stated, appointed; solemn, festive, religious.*
- sollers, ertis, [sollus (= tōtus) + ars], adj., *skilled, skillful, clever.*
- sollertia, ae, [sollers], skill, shrewdness, adroitness.
- sollicitō, āre, āvī, ātus, [sollicitus], to shake, agitate, strike, excite, disquiet, disturb.
- sollicitus, a, um, [sollus + citus, part. cieō], adj., *uneasy, anxious, troubled, disturbed; causing distress, disquieting.*
- sōlor, āri, ātus, to comfort, console.
- sōlstitium, ii, [sōl + sistō], n., the solstice; summer; midsummer heat.
- solum, i, n., the bottom, base; the ground, earth, soil, land, country, region, place.
- sōlus, a, um, adj., *alone, only; solitary, lonely.*
- solvō, ere, i, solūtus, [sē- + luō], to loosen, unbind, separate, release, remove, set free; melt, crumble, dissolve, open; pay; weaken, relax.
- somnifer, era, erum, [somnus + ferō], adj., *sleep-bringing, soporific.*
- somnium, ii, [somnus], n., a dream.
- somnus, i, m., sleep, slumber.
- sonitus, ūs, [sonō], m., a sound, noise.
- sonō, āre, uī, itus, to sound, resound, ring, roar, rattle, crackle, etc.
- sonus, i, m., a sound, noise.
- Sophoclēus, a, um, [Sophocles, Σοφοκλῆς], adj., of Sophocles, Sophoclean, tragic.
- sōpiō, ire, ivi, itus, [sopor], to make unconscious, put to sleep, lull.
- sopor, ōris, m., deep sleep, sleep, slumber.
- sorbeō, ēre, uī, —, poet., to suck in, swallow up, drink in, absorb.
- sordidus, a, um, [sordēs, filth], adj., filthy, dirty, foul, stained.
- soror, ōris, f., a sister.
- sors, rtis, f., a lot cast for deciding a chance; a casting of lots, decision by lot; an oracle, prophecy, prediction; fate, destiny; lot, condition.
- sortior, iri, itus, [sors], to draw lots, get or obtain by lot.
- sōspes, itis, adj., saved, safe.
- spargō, ere, sparsi, sparsus, to scatter, strew, sprinkle; spatter, besprinkle; throw, hurl about, in all directions.
- Spartē, ēs, [Σπάρτη], f., Sparta, the capital of Laconia.
- spatior, āri, ātus, [spatium], to walk, walk to and fro, proceed in a stately manner.
- spatiōsus, a, um, [spatium], adj., ample, spacious, large; long, prolonged.
- spatium, ii, n., a space; size, bulk, extent; a race-course, course; space, period, time, opportunity.
- speciēs, acc. em, abl. ē, f., a sight, spectacle; form, look, appearance, aspect.
- specius, a, um, [speciēs], adj., beautiful, splendid, fine, shapely; in pretence, pretended, plausible, specious.
- spectābilis, e, [spectō], adj., notable, admirable, remarkable, attracting attention.
- spectō, āre, āvī, ātus, [freq. *speciō, to look], to look at, gaze at, eye; watch, observe, look; examine, try, test, judge.
- speculor, āri, ātus, [specula, a watch-tower], to spy out, watch, observe, examine, explore, look around.
- speculum, i, [*speciō, to look], n., a reflector, mirror.
- specus, ūs, m., a natural cave, cavern, grot.
- spēlunca, ae, [σπηλυγῆ], f., a cave, cavern.
- Sperchēis, idis, [Sperchēos], adj. f., of or belonging to the Spercheos.
- Sperchēos, i, [Σπερχείος], m., a river of Thessaly, rising on Mt. Pindus.
- spernō, ere, sprēvi, sprētus, to despise, disdain, spurn, reject, slight.
- spērō, āre, āvī, ātus, [spēs], to hope for, expect, look for, aspire to.
- spēs, ēi, f., hope, expectation.
- spīca, ae, f., a point, ear, spike; w. Cilissa, the pistils of crocus, saffron.

- spiceus**, a, um, [spica], adj., *consisting of ears of grain.*
- spiculum**, i, [dim. spicum], n., a *dart, arrow.*
- spīna**, ae, f., a *thorn; the backbone, spine.*
- spīra**, ae, [σπειρα], f., a *fold, coil, twist, spiral.*
- spiritus**, ūs, [spirō], m., a *breath of air, breath; spirit, high or haughty spirit, air; poet., spirit, soul, shade.*
- spirō**, āre, āvi, ātus, to *breathe, blow.*
- spissus**, a, um, adj., *thick, dense.*
- splendeō**, ēre, —, —, to *shine, be bright, gleam, glitter, glisten.*
- splendidus**, a, um, [splendeō], adj., *bright, splendid, glittering, brilliant; gorgeous, magnificent, sumptuous.*
- spoliō**, āre, āvi, ātus, [spolium], to *rob, pillage, plunder; despoil, deprive.*
- spolium**, ii, n., *booty, plunder, spoil.*
- sponda**, ae, f., a *couch, bed.*
- spōnsus**, i, [part. spondeō, to promise], m., a *betrothed man, bridegroom.*
- sponte**, [abl. sing. fr. obsolete spōns from spondeō], f., *of one's own accord, according to one's own inclination or desire.*
- sprētor**, ōris, [spernō], m., a *disdainer, scorner, scoffer.*
- spūma**, ae, [spuō], f., *froth, foam.*
- spūmiger**, era, erum, [spūma + gerō], adj., *foam-bearing, foaming.*
- spūmō**, āre, āvi, ātus, [spūma], to *froth, foam.*
- spūmōsus**, a, um, [spumā], adj., *foaming, full of foam.*
- squāleō**, ēre, uī, [squālor, filth], to *be filthy, rough, squalid.*
- squālidus**, a, um, [squaleō], adj., *stiff, rough, foul, neglected, squalid.*
- squāma**, ae, f., a *scale of a serpent.*
- squāmeus**, a, um, [squāma], adj., *scaly.*
- squāmiger**, era, erum, [squāma + gerō], adj., *scale-bearing, scaly.*
- squāmōsus**, a, um, [squāma], adj., *covered with scales, scaly.*
- stabulō**, āre, —, —, [stabulus], to *have one's abode, dwell, be stabled.*
- stabulum**, i, [stō], n., a *stable, stall, fold.*
- stāgnō**, āre, āvi, ātus, [stāgnum], to *stagnate, be stagnant.*
- stāgnum**, i, n., *still water, a pool, lake.*
- stāmen**, inis, [stō], n., *the warp in a loom, a thread, string.*
- statiō**, ōnis, [stō], f., a *stopping or resting place; post, position, station.*
- statuō**, ere, i, ūtus, [status], to *put, set, place, cause to stand; decide, make up one's mind, determine.*
- status**, ūs, [stō and sistō], m., a *station, position; posture, attitude, pose; state, condition.*
- stella**, ae, [for sterula], f., a *star.*
- stellāns**, antis, [stella], adj., *starred, starry, shining.*
- stellātus**, a, um, [stella], adj., *poet., set with stars, glittering, brilliant; many-eyed.*
- sterilis**, e, adj., *unfruitful, barren, sterile; unrequited.*
- sternō**, ere, strāvi, strātus, to *stretch out, extend; stretch on the ground, overthrow, prostrate, lay low, cover, overspread; make smooth, smooth out, spread out.*
- stillō**, āre, āvi, ātus, [stilla, a drop], to *drop, distill, drip, trickle.*
- stimulō**, āre, āvi, ātus, [stimulus], to *prick; incite, urge on, arouse.*
- stimulus**, i, m., a *goad, a spur.*
- stipes**, itis, m., a *trunk, twig, branch; stake, club.*
- stipula**, ae, [dim. stipes], f., *straw, stubble; dried stalks.*
- stirps**, pis, f., m., *the stock of a tree; of men, stock, race, blood; offspring.*
- stiva**, ae, f., a *plow-handle.*
- stō**, stāre, steti, status, to *stand, stand up, stand on end; stand, continue, remain; stand still, be at rest; — esse, be; depend, rest; be fixed, determined; endure, continue, last.*

- stolidus**, a, um, adj., *slow, dull, coarse, uncultivated, rude, stupid.*
- strāmen, inis**, [sternō], n., *straw, litter.*
- strātum, i**, [sternō], n., *a bed, couch; poet., a pavement.*
- strēnuus**, a, um, adj., *brisk, nimble, active, vigorous.*
- strīdeō, ēre**, —, and **strīdō, ere**, —, *to make any inarticulate sound, whether animate or inanimate; e.g. flutter, rustle, creak, hiss, etc. The appropriate English word will be determined by the context in each case.*
- strīdor, ōris**, [strīdeō], m., *any inarticulate sound.*
- strīdulus**, a, um, [strīdeō], adj., *making an appropriate inarticulate sound, e.g. sputtering, hissing.*
- stringō, ere**, strinxī, strictus, *to draw or bind tight, press together; touch lightly, graze; of a sword, draw, unsheathe.*
- strix, strigis**, [στρίγξ], f., *a screech-owl.*
- struō, ere**, strūxī, strūctus, *to pile up; make by joining together, make, form, build, erect, construct; devise, contrive.*
- Strýmōn, onis**, [Στρυμών], m., *a river in Macedonia, on the borders of Thrace.*
- studiōsē**, [studiōsus], adv., *eagerly, zealously, devotedly.*
- studiōsus**, a, um, [studium], adj., *eager, zealous, fond; partial, friendly, devoted.*
- studium, ii**, [studeō], n., *eagerness, zeal, eager desire, wish; pursuit.*
- stultus**, a, um, adj., *silly, foolish.*
- stupeō, ēre**, uī, —, *to be astonished, astounded, amazed, stupefied; wonder stupidly at, be amazed at; be benumbed, stiffened, stop.*
- stupor, ōris**, [stupeō], m., *numbness, dullness, insensibility.*
- Stygus**, a, um, [Styx], adj., *Stygian, infernal; deadly, fatal.*
- Stymphālis, idis**, [Stymphālus, Στύμφαλος], adj., f., *of Stymphalus, a lake of Arcadia, the haunt of fabled birds of prey; Stymphalian.*
- Styx, ygis**, [Στύξ], f., *a river of Hades.*
- suādeo, ēre**, suāsī, suāsus, *to advise, urge, persuade; induce, impel, invite.*
- sub**, prep.; w. abl., *under, beneath; in, within; beneath, at the foot of; of time, in, during; of dependence, under; w. acc., of motion, under, beneath; under, up to, up towards; of time, towards, about, at.*
- sub-dō, ere**, didī, ditus, *to put under, place under; w. sē, plunge under.*
- sub-dūcō, ere**, dūxī, ductus, *to remove, withdraw; remove, take away by stealth.*
- sub-eō, ire**, iī, itus, *to come or go under; come up to, approach; come up before the mind, rise up.*
- subicio, ere**, iēcī, lectus, [sub + iaciō], *to throw or place under; place under the control of, make subject to.*
- subitō**, [subitus], adv., *suddenly.*
- subitus**, a, um, [part. subeō], adj., *sudden, unexpected.*
- sub-levō, āre**, āvī, ātus, *to raise up, support, assist.*
- sublimis**, e, adj., *uplifted; high, lofty; on high, lofty, exalted.*
- submitus**, a, um, [part. submit-tō], adj., *low; humble, reverent, submissive.*
- sub-mittō, ere**, misi, missus, *to send under; put down, let down, lower, sink, drop; lower, bring down, yield, submit, surrender.*
- sub-moveō, ēre**, mōvī, mōtus, *to send away, drive off, drive back, remove.*
- subolēs**, is, f., *offspring.*
- sub-rideō, ēre**, risī, —, *to smile.*
- subripiō, ere**, uī, reptus, [sub + rapiō], *to snatch away, take away secretly, steal, remove by stealth.*
- sub-ruō, ere**, i, tus, *to undermine, break down, overthrow, demolish.*

sub-sequor, ī, secūtus, to follow after, follow up.

sub-sīdō, ere, sēdī, sessus, to sit or settle down; sink down, subside.

sub-sistō, ere, stitī, —, to stop, halt.

subter, prep. w. acc., below, under, beneath.

sub-trahō, ere, trāxī, trāctus, to draw from under; withdraw.

sub-urbānus, a, um, adj., near the city, near Rome, suburban.

succēdō, ere, cessī, cessus, [sub + cēdō], to go or come under, enter, follow, follow after, take the place of, succeed; go or come to.

successor, ōris, [succēdō], m., a follower, successor.

successus, ūs, [succēdō], m., a good result, success.

succidō, ere, cīdī, cīsus, [sub + caedō], to cut off below, cut off, cut down, mow.

succingō, ere, cīnxī, cīctus, [sub + cīngō], to gird or tuck up; gird about, gird.

succrēscō, ere, —, —, [sub + crēscō], to grow from below, be supplied anew.

succumbō, ere, cubī, cubitus, [sub + cu(m)bō], to fall or sink down; yield, submit, succumb.

succurrō, ere, ī, cursus, [sub + currō], to run under; run to the aid of, help, succor.

sucutiō, ere, —, —, [sub + quatīō], to fling up from below, toss up, jolt up.

sūcus, ī, m., juice, sap, moisture.

sūdō, āre, āvī, ātus, to sweat; be wet with, drenched with, reek with sweat.

sūdor, ōris, [sūdō], m., sweat, perspiration.

suffundō, ere, fūdī, fūsus, [sub + fundō], to pour under; over-spread, suffuse, fill.

suī, sibi, sē or sēsē, reflex. pron. 3d per., of himself, herself, itself, themselves; in acc. as subj. of inf., sē = he, she, it, they.

sulcō, āre, āvī, ātus, [sulcus], to

furrow, plow; plow the sea; sail, traverse.

sulcus, ī, m., a furrow made by a plow.

Sulmō, ōnis, m., a town in the territory of the Peligni, the birthplace of Ovid.

sulphur, uris, n., brimstone, sulphur.

sum, esse, fui, futūrus, to be, exist, stay, remain.

summa, ae, [summus, supply rēs], f., the main thing, chief point, sum, substance.

summus, a, um, adj. (superl. of superus), the highest, top of, summit of, surface of; the tip of; of rank, the highest, supreme; of time or order, last, final, extreme.

sūmō, ere, psī, ptus, to take, take up, assume; employ, use.

sūmptus, ūs, [sūmō], m., outlay, expense.

super, adv., above, on top, over, besides, in addition; prep. w. acc., over, above, upon, on, on the surface of; over, beyond, in addition to.

superātor, ōris, [superō], m., a conqueror.

superbia, ae, [superbus], f., pride, haughtiness, insolence.

superbus, a, um, adj., insolent, haughty, proud; elated by, glorying in, proud of; magnificent, splendid.

super-cilium, ī, n., the eyebrow; pride, haughtiness, superciliousness.

super-iciō, ere, iēcī, iectus, [super + in + iaciō], to throw over or on.

superō, āre, āvī, ātus, [superus], to go over, rise above, overtop, surmount; be left over, remain, survive; overcome, conquer, vanquish; excel, surpass; overcome, surmount, accomplish.

superstes, itis, [super + stō], adj., remaining alive, surviving.

super-stō, āre, stetī, —, to stand upon, stand over.

super-sum, esse, fui, —, to be left, remain, survive.

superus, a, um, [super], adj., (comp. superior, superl. **suprēmus** or **summus**), *upper, higher, above, on high*; subs., m. pl., **Superi, ōrum**, *the inhabitants of heaven, the gods*.

supinus, a, um, adj., *lying on the back*; of the hands, *with palms up, extended, outspread*.

suppleō, ēre, ēvi, ātus, [sub + pleō, to fill], to fill up, fill out, fill.

supplex, icis, adj., *suppliant, humble*; subs., *a suppliant*.

supplicium, ii, [supplex], n., *punishment, penalty*.

suppōnō, ere, posui, positus, [sub + pōnō], to put or place under; *substitute falsely or by stealth*; w. **sē**, *to take upon oneself, take up*; w. **iugō**, *to yoke*; w. **tumulō**, *to bury*; w. **terrae**, *to sow or plant*.

supprimō, ere, pressi, pressus, [sub + premō], to keep back, withhold, check, stop, restrain.

suprā, [for superā, supply parte], prep. w. acc., above, over.

superus, a, um, [superl. superus], adj., of place, *the highest*; of time, *the last, final*.

surdus, a, um, adj., *deaf*.

surgō, ere, surrēxi, surrēctus, [for subrigō, from sub + regō], raise one's self up, arise; of things, *rise, spring up, grow*.

sūs, suis, m., f., *a hog*.

suscipiō, ere, cēpi, ceptus, [sub + capiō], to take or lift up; *take upon one's self, assume, undertake*.

suscitō, āre, āvi, ātus, [sub (subs) + citō], to stir up, rekindle.

suspendō, ere, i, pēnsus, [sub + pendō], to hang up; *hang, suspend*.

suspiciō, ere, spexi, spectus, [sub + *speciō, to look], to look up at; *look askance at, mistrust, suspect*.

suspicor, āri, ātus, [suspiciō], to mistrust, suspect, apprehend; *surmise, conjecture, believe*.

suspīrium, ii, [suspirō], n., *a deep breath, sighing, sigh*.

suspirō, āre, āvi, ātus, [sub + spirō], to breathe deeply, sigh.

sustineō, ēre, ui, tentus, [sub + teneō], to hold up, uphold, bear up, support, sustain; *carry, wear; bear, endure, tolerate, allow, withstand*; *take upon one's self to do something out of the way or difficult*.

suus, a, um, poss. reflex. pron., *his or his own, hers, its, theirs*; *appropriate*.

Symaethis, idis, [Symaethum, Συμαῖθος], f. adj., *Symaethian, of Symaethum, a river and town on the east coast of Sicily*.

Symaethius, a, um, [Symaethum], adj., *Symaethian*.

Syrācosius, a, um, [Syrācūsae, Συράκουσαι], adj., of Syracuse, *a city in Sicily, Syracusan, Sicilian*.

Syrinx, ingis, [Σύρις], f., *a nymph changed into reeds*.

syrtis, is, [Σύρτις], f., *a sand bank, quicksand*; pl., *the Syrtes, two sand banks on the northern coast of Africa*.

T

tabella, ae, [dim. tabula, a board, plank], f., *a waxed tablet for writing, writing, tablet*.

tābēs, is, f., *a wasting away; consumption, decay*.

tābescō, ere, tābui, —, [inch. tābeō, to melt, from tābēs], to waste away, melt; *pine, languish*.

tabulārium, ii, [tabula, a plank], n., *a public registry, archives*.

taceō, ēre, ui, itus, to be silent, say nothing, hold one's peace.

tacitō, [tacitus], adv., *silently, imperceptibly*.

taciturnus, a, um, [tacitus], adj., *quiet, silent, in silence*.

tacitus, a, um, [part. taceō], adj., *concealed, hidden, secret; silent, quiet; in silence*.

tāctus, ūs, [tangō], m., *a touch, contact*.

taeda, ae, f., *pine wood, pitch pine; a pine-torch; a nuptial torch, marriage, wedlock.*

taedium, i, [taedet, it disgusts, wearies], n., *weariness, irksomeness, tediousness.*

Taenarius, a, um, [Taenarus], adj., *of or belonging to Taenarus, a promontory on the southern extremity of Laconia, where was a cavern, one of the fabled entrances to the infernal regions; Taenarian; (also meton.) Spartan, Laconian.*

taeter, tia, trum, adj., *foul, loathsome.*

Tagus, i, m., *a river in Lusitania, celebrated for its golden sands.*

tālāria, ium, [tālus], n. pl., *winged shoes or sandals fastened to the ankles.*

tālis, e, adj., *such, of such a kind, nature or quality; tālia, such things, as follows or as aforesaid.*

tālus, i, m., *the ankle.*

tām, adv., so, to such an extent.

tamen, conj., *nevertheless, however, yet, still.*

tam-quam, adv., *just as, just as if.*

Tanais, is, [Távais], m., *the river Tanais, now the Don.*

tandem, adv., *at length, at last; pray, pray now, now, then.*

tangō, ere, tetigī, tāctus, to touch; reach, arrive at, come to; of the mind, touch, move.

Tantalidēs, ae, [Tantalus], m., *a male descendant of Tantalus, e.g. his great grandson, Agamemnon.*

Tantalīs, idis, [Tantalus], f., *a female descendant of Tantalus, e.g. Niobe.*

Tantalus, i, [Tántalos], m., *an ancient king of Phrygia, son of Jupiter. For having disclosed the secrets of the gods he was sent to the infernal regions, where he stood up to his chin in water, which ever receded as he strove to quench his thirst.*

tantum-modo, adv., *only, merely.*

tantus, a, um, adj., *so great, so much; n. tantum. w. gen., so*

much of; adv., tantum, so far; so, so much; only, merely.

tardō, [tardus], adv., *slowly.*

tardō, āre, āvī, ātus, [tardus], to hinder, delay, retard, impede.

tardus, a, um, adj., *slow, tardy, sluggish.*

Tarpēius, a, um, adj., *Tarpeian, referring to the rock on the Capitoline Hill, from which criminals were thrown headlong; arx Tarpēia, the citadel on the Capitoline Hill; in general, Capitoline.*

Tartarus, i, m., and pl., Tartara, ōrum, [Tάρταρος], n., *Tartarus, the infernal regions, the abode of the lost; the abode of the dead; death.*

Tauricus, a, um, [Tauri], adj., *of or belonging to the Taurians, a Thracian people living in what is now Crimea.*

taurus, i, m., *a bull, ox; the Bull, a constellation in the Zodiac.*

Taurus, i, m., *a high mountain range in the southeastern part of Asia Minor.*

taxus, i, f., *a yew tree.*

tēctum, i, [tegō], n., *a roof; (meton.) a house, dwelling, abode, home, habitation.*

tēgmen or tegumen, [tegō], inis, n., *a covering.*

tegō, ere, tēxī, tēctus, to cover; shut up; shelter; conceal, keep secret; protect.

tēgula, ae, [tegō], f., *a tile, roof tile.*

Telamōn, ōnis, [Τελαμών], m., *son of Aeacus, brother of Peleus, and father of Ajax and Teucer.*

Telamōniadēs, ae, [Telamōn], m., *a descendant of Telamon, i.e. Ajax.*

Telamonius, i, [Telamōn], m. adj., *the Telamonian, son of Telamon, Ajax.*

Tēlegonus, i, [Τηλέγονος], m., *the son of Ulysses and Circe, the mythical founder of the city of Tusculum.*

Tēlemus, i, [Τήλεμος], m., *a soothsayer.*

Tēlephus, i, [Τήλεφος], m., *a king of*

- Mysia*, son of *Hercules* and the nymph *Auge*.
- tellūs, ūris**, f. poet., the earth, globe; the earth, land, ground; a land, country, region, district.
- tēlum, ī**, n., a missile, dart, spear, weapon of any kind.
- temerārius, a, um**, [temerē, by chance, at random], adj., rash, heedless, thoughtless, indiscreet.
- Temesaeus, a, um**, [Temesa], adj., of Temesa, a town in the territory of the Bruttians where there were copper mines.
- tēmō, ōnis**, m., a pole, beam; tongue of a wagon.
- Tempē, [Τέμπε]**, n. pl. indecl., a vale in Thessaly, through which runs the river Peneus, between Olympus and Ossa.
- temperīēs**, acc. em, abl. ē, [temperō], f., a due mingling, proper mixture, tempering.
- temperō, āre, āvi, ātus**, [tempus], to mix in due proportion; allay, calm; rule, regulate, manage, control, govern, sway.
- tempestās, ātis**, [tempus], f., time, season.
- tempestivus, a, um**, [tempestās], adj., at the proper time, timely, opportune.
- templum, ī**, n., a sanctuary, temple, shrine, fane.
- temptāmen, inis**, [temptō], n., trial, attempt, effort.
- temptō, āre, āvi, ātus**, [intens. tendō], to make trial of, try, attempt, test, essay.
- tempus, oris**, n., time, period of time, season; the time at which anything happens, occasion; the right or fitting time, proper occasion; in pl., the temples of the head.
- tenāx, ācis**, [teneō], adj., tenacious, persistent.
- tendō, ere, tetendī, tentus**, to stretch, stretch out, spread out, distend, extend; of a course or way, to direct, pursue, turn, wend; aim at, be inclined toward, tend.
- tenebrae, ārum**, f. pl., darkness, gloom, obscurity, shades, night; the shades, gloomy abodes.
- tenebrōsus, a, um**, [tenebrae], adj., dark, gloomy.
- Tenedos, ī**, [Τένεδος], f., an island off the coast of Troas.
- teneō, ēre, uī, tentus**, to have or hold, keep, retain; have, hold, possess, inhabit; hold in sway, rule over, control, hold by force of interest; get or take possession of; hold, keep, detain, stop, check; hold fast to, cling to; restrain, keep back; reach, gain, get hold of; w. iter or cursum, hold on one's way or course, proceed.
- tener, era, erum**, adj., tender, soft, delicate, youthful; slender.
- tenor, ōris**, [teneō], m., a continuous, uninterrupted course or motion.
- tentōrium, ii**, [tendō], n., a tent.
- tenuis, e**, adj., of form, thin, fine, slender; of substance, thin, rare; of power, light, gentle.
- tenus**, prep. w. abl., as far as, up to, to.
- tepeō, ēre, —, —**, to be moderately warm, tepid; to be warm.
- tepescō, ere, —, —**, [inch. tepeō], to become warm, be warmed.
- tepidus, a, um**, [tepeō], adj., lukewarm, warm.
- ter**, num. adv., thrice, three times.
- ter-centum**, num. adj., three hundred.
- terebrō, āre, āvi, ātus**, [terebra, a boring instrument], to bore through, perforate.
- teres, etis**, [terō], adj., rounded, smooth, polished.
- ter-geminus, a, um**, adj., three-formed, threefold, triple.
- tergeō, ēre, tersī, tersus**, to rub off, wipe off, wipe away, cleanse.
- tergum, ī**, and **tergus, oris**, n., the back of man or animal; the hide or fleece of an animal; ā tergō, in the rear, behind.
- ternī, ae, a**, [ter], distr. num. adj., three each; poet. = trēs, three.

- terō, ere, trivī, trītus**, *to rub, tread upon, wear, tread; graze, brush.*
- terra, ae, f.**, *the earth as opposed to the sky; the land as opposed to the sea; the ground; a land, country.*
- terrēnus, a, um, [terra]**, *adj., earthy, earth born.*
- terreō, ēre, uī, itus**, *to terrify, frighten, scare; frighten away.*
- terribilis, e, [terreō]**, *adj., frightful, terrible, horrible.*
- terrificus, a, um, [terreō + faciō]**, *adj., terror-causing, awe-inspiring.*
- terrigena, ae, [terra + root gen. in gignō]**, *m., one born of the earth, earth born.*
- terror, ōris, [terreō]**, *m., great fear, dread, terror.*
- tertius, a, um, [ter]**, *adj., the third.*
- tesca, ōrum, n. pl.**, *rough places, wastes; wilderness.*
- testa, ae, [= tosta, part. torreō]**, *f., a piece of burned clay; a tile, earthen vessel; a broken piece of earthenware, potsherd.*
- testificor, āri, ātus, [testis + faciō]**, *to call to witness; attest, prove by testimony.*
- testis, is, m., f.**, *a witness.*
- testor, āri, ātus, [testis]**, *to call to witness, invoke, appeal to.*
- Tēthys, yos, [Τηθύς]**, *f., an ocean goddess; (meton.) the sea.*
- Teucer, cri, [Τεύκρος]**, *m., the son of Telamon, and half-brother of Ajax.*
- Teuthrantēus, a, um, [Teuthras]**, *adj., of Teuthras, a king of Mysia; Mysian.*
- texō, ere, uī, tus**, *to weave, interweave, intermingle; join together, frame; build, construct.*
- textum, ī, [texō]**, *n., that which is woven, a web, cloth.*
- thalamus, ī, [θάλαμος]**, *m., a bed-chamber; a marriage bed, marriage, wedlock.*
- Thalia, ae, [Θάλεια]**, *f., the muse of comedy or of lyric poetry; in gen., muse.*
- Thaumantias, adis, [Thaumās]**, *f., the daughter of Thaumās, Iris.*
- theātrum, ī, [θεάτρον]**, *n., a theater.*
- Thēbae, ārum, [Θήβαι]**, *f., a city of Greece, the capital of Boeotia; a city in Mysia, destroyed by Achilles.*
- Thēbaïs, idis, [Thēbae]**, *f., a Theban woman.*
- Thēbānus, a, um, [Thēbae]**, *adj., Theban.*
- Themis, idis, [Θέμις]**, *f., the goddess of justice and of prophecy.*
- Thermōdōn, ontis, [Θερμώδων]**, *m., a river of Pontus, on which dwell the Amazons.*
- Thermōdontiacus, a, um, [Thermōdōn]**, *adj., of the Thermodon, Thermodontean; (meton.) Amazonian.*
- Thēromedōn, ontis, m.**, *a barbarous Scythian king.*
- Thersitēs, ae, [Θερσίτης]**, *m., a Greek before Troy, famous for his ugliness and scurrility.*
- Thescelus, ī, m.**, *one of the friends of Phineus in the fight against Perseus.*
- Thēsēus, a, um, [Thēseus]**, *adj., of Theseus, Thesean.*
- Thēseus, (dissyl.), ei and eos, [Θησεύς]**, *m., a king of Athens, son of Aegeus and Aethra.*
- Thessalus, a, um, [Thessalia]**, *adj., of Thessaly, Thessalian.*
- Thestoridēs, ae, [Thestor]**, *m., the son of Thestor, Calchas.*
- Thisbē, ēs, [Θίσβη]**, *f., a maiden beloved by Pyramus.*
- tholus, ī, [θόλος]**, *m., a dome, rotunda.*
- Thoōn, ōnis, m.**, *a Trojan warrior.*
- Thrāx, ācis, [Thrācia]**, *adj., Thracian; subs., a Thracian.*
- Thrēcē, ēs, [Θρήκη]**, *f., Thrace.*
- Thrēicius, a, um, [Θρήκη]**, *adj., Throecian.*
- Thybris, is or idis, m.**, *poet. for Tiberis, the river Tiber.*
- Thyestēs, a, um, [Thyestēs]**, *adj., Thyestean, of Thyestes, the brother of Atreus, who set before him for food the flesh of his own son.*

thymum, i, [θυμός], *n.*, *thyme*.

thyrsus, i, [θύρσος], *m.*, *a staff twined around with ivy and vine shoots, borne by Bacchus and his worshippers; the thyrsus.*

tiāra, ae, [τιάρα], *an Oriental head-dress, turban.*

Tiberinus, a, um, [Tiberis], *adj.*, *of or belonging to the Tiber; subs., the Tiber.*

tibicen, inis, [tibia, *a flute* + *canō*], *m.*, *a piper, flute player.*

Tibullus, i, m., *a Roman elegiac poet, a contemporary of Ovid.*

tignum, i, n., *a piece of timber, log, beam.*

tigris, is or idis, f., *a tigress.*

tilia, ae, f., *the linden tree.*

timeō, ēre, ui, —, *to fear, be afraid of, dread; intr., fear, be fearful, apprehensive, anxious.*

timidē, [timidus], adv., *timidly, hesitatingly.*

timidus, a, um, [timeō], *fearful, timid, afraid, faint-hearted, cowardly.*

timor, ōris, [timeō], *m.*, *fear, dread; fear, cowardice.*

tingō [-guō], ere, tinxī, tinctus, *to wet, moisten, bathe, dip, imbue; color, tinge, stain.*

tinnitus, ūs, [tinnio, *to ring*], *m.*, *a ringing, jingling.*

Tiphys, yos, [Τίφος], *m.*, *the pilot of the ship Argo.*

Tiresiās, ae, [Τειρεσίας], *m.*, *a celebrated blind soothsayer of Thebes.*

Tirynthius, i, [Τίρυνς], *m.*, *Hercules, so called from Tiryns, an ancient town in Argolis, where he was brought up.*

Tisiphonē, es, [Τισιφώνη], *f.*, *one of the Furies.*

Titān, ānis, [Τιτάν], *m.*, *son of Caelus and Vesta, elder brother of Saturn; also the sun god, grandson of the above; the Titans were descended from these, and contended with Saturn for the sovereignty of Heaven. They were hurled to Tartara by the bolts of Jove.*

Titānia, ae, [Titān], *f.*, *Pyrrha, descended from the Titan Epimetheus.*

Titānis, idis, [Titān], *f.*, *Titan born; Latona, daughter of the Titan Coeus.*

titulus, i, m., *title, inscription, epitaph, title of honor, glory; repute, renown, fame.*

Tityos, i, [Τιτυός], *m.*, *a giant slain by Apollo for offering violence to Latona.*

Tityrus, i, m., *the name of a shepherd in Vergil's Eclogues; a designation of the Eclogues themselves.*

Tmōlus, i, [Τμῶλος], *m.*, *a mountain of Lydia in which the Pactolus rises.*

toga, ae, [tegō], *f.*, *the outer garment of a Roman citizen in time of peace; (meton.) peace.*

tolerō, āre, āvī, ētus, [lengthened form of root in tollō], *to take up; bear, endure, sustain.*

tollō, ere, sustulī, sublātus, *to lift, take, raise up; take up and bear away, carry off, remove.*

Tomitaē, ōrum, [Tomī], *m.*, *the inhabitants of Tomi, a town on the Pontus Euxinus, the place to which Ovid was banished.*

tondeō, ēre, totondī, tōnsus, *to shear, mow, cut closely; graze, crop, feed upon.*

tonitrus, ūs, [tonō], *m.*; *in pl., tonitrūs, m.*, *or tonitrūa, n.*, *thunder.*

tonō, āre, ui, itus, *to thunder, resound, roar, crash, rumble; part. as subs., Tonāns, antis, m.*, *Jove, the thunderer.*

torpeō, ēre, —, *to be stiff, numb; to be stupefied, dull, inactive.*

torpor, ōris, [torpeō], *m.*, *numbness, stupefaction, torpor.*

torqueō, ēre, torsī, tortus, *to turn, turn about, turn around; cause to revolve, keep whirling; twist; fling, hurl, whirl, drive with a rotary motion; torture, torment.*

torrens, entis, m., *a torrent.*

torreō, ēre, ui, tostus, *to parch, roast, scorch, burn.*

- torridus, a, um, [torreō], adj.,** *burning; parched.*
- tortilis, e, [torqueō], adj.,** *twisted, winding.*
- torus, i, m.,** *a swelling, fleshy part, muscle; cushion, couch, bed; bier; bridal-bed; (meton.) marriage.*
- torvus, a, um, adj.,** *lowering, grim, stern, savage.*
- tot, num. adj., indecl.,** *so many.*
- totidem, num. adj., indecl.,** *just as many, the same number.*
- totiēns, [tot], adv.,** *so often, so many times.*
- tōtus, a, um, adj.,** *all, the whole, entire; altogether, wholly, entirely, absorbed.*
- trabs or trabēs, trabis, f.,** *a beam, timber; a tree trunk.*
- trāctō, āre, āvi, ātus, [freq. trahō],** *to touch, take in hand, handle.*
- trāctus, ūs, [trahō], m.,** *a drawing, drawing out, trailing; a tract, region, quarter; track, train, course.*
- trādō, ere, didi, ditus, [trānsdō],** *to deliver over, surrender, yield; deliver, commit, intrust, confide; hand down, relate, recount.*
- tragoedia, ae, [τραγῳδία], f.,** *tragedy; person., Tragedy, the art or Muse of Tragedy.*
- trahō, ere, trāxi, trāctus,** *to draw, drag; lead, draw, take along; draw out, pull out, extract; draw in, quaff, inhale; take on, assume, acquire, get; draw out, spin; draw, attract, allure, influence; lead, bring; get, obtain, derive, acquire; protract, drag out, prolong, lengthen.*
- trāciō, ere, iēcī, iectus, [trāns + iaciō],** *to throw over or across; transfer, cause to pass; throw or strike through, pierce.*
- trāmes, itis, m.,** *a bypath, a path, way.*
- trāns, prep. w. acc.,** *across, over, beyond.*
- trānscribō, ere, scripsi, scriptus, [trāns + scribō],** *to transcribe; transfer.*
- trāns-eō, ire, ivi (ii), itus,** *to go across; pass through, pass beyond, pass by; of time, elapse, pass.*
- trāns-ferō, ferre, tuli, lātus,** *to bear or carry across, transfer.*
- trānsiliō, ire, ui, —, [trāns + saliō,** *to leap], to leap across; hasten over, skip over, omit.*
- trānsitus, —, acc. um, abl. ū,** *[trānseō], m., a going over, passage; transition.*
- trāns-mittō, ere, misi, missus,** *to send across, send.*
- trecenti, ae, a, [trēs + centum],** *num. adj., three hundred; innumerable.*
- tremebundus, a, um, [tremō], adj.,** *trembling, quivering, shaking.*
- tremēscō, ere, —, —, [inch. tremō],** *to quake, tremble.*
- tremō, ere, ui, —, to tremble, quiver,** *totter, stagger, quaver, shake; quake before, tremble at.*
- tremor, ōris, [tremō], m.,** *a trembling, shaking, shudder.*
- tremulus, a, um, [tremō], adj.,** *shaking, quaking, quivering, wavering.*
- trepidō, āre, āvi, ātus, [trepidus],** *to be in a flurry of alarm, be confused, agitated.*
- trepidus, a, um, adj.,** *confused, alarmed, agitated, trembling, frightened.*
- trēs, tria, num. adj.,** *three.*
- tribulus, i, [τρίβολος], m.,** *a thorn bush, thistle.*
- tribuō, ere, i, ātus, [tribus, a** *division of the people], to assign, allot, give, grant, bestow.*
- triceps, cipitis, [trēs + caput],** *adj., three-headed; of three forms, triformed.*
- tricuspis, idis, [trēs + cuspis],** *adj., with three points or prongs.*
- tridēns, entis, [trēs + dēns], adj.,** *having three teeth, three-forked, three-pronged; subs., a three-forked spear, trident.*
- trifidus, a, um, [ter + findō], adj.,** *three-cleft, three-forked.*

- trifōrmis**, **e**, [ter + fōrmā], adj., in three forms, *triform*; of three elements.
- Trinacria**, **ae**, [Τρινακρία, *three-cornered*], f., the island of Sicily, so-called from its triangular shape.
- Trinacris**, **idis**, [Trinacria], adj., *Sicilian*.
- Triōnēs**, **um**, [see septemtriō], m. pl., the constellations of the Great and Little Bear.
- triplex**, **icis**, [ter + plicō, to fold], adj., *threefold*, *triple*.
- tristis**, **e**, adj., *sad*, *mournful*, *gloomy*, *melancholy*, *dark*, *stern*; *dire*, *deadly*, *fell*.
- triticeus**, **a**, **um**, [triticum from trītus, part. terō], adj., of wheat, *wheaten*.
- Tritōn**, **ōnis**, [Τρίτων], m., a sea god, son of Neptune.
- Tritōnis**, **idis**, [Tritōn], f., Pallas, Minerva, so named because of her fabled birth near Lake Triton in Africa.
- triumphō**, **āre**, **āvī**, **ātus**, [triumphus], to triumph over, conquer; exult, triumph, rejoice.
- triumphus**, **i**, [compare θρίαμβος], m., a triumph, victory.
- Trōia**, **ae**, [Trōs], f., the city of Troy in Phrygia.
- Trōiānus**, **a**, **um**, [Trōia], adj., *Trojan*.
- Trōicus**, **a**, **um**, [Trōs], adj., of Troy, *Trojan*.
- Trōs**, **ōis**, [Τρώς], m., a Trojan, used mostly in the pl.
- truculentus**, **a**, **um**, [trux], adj., *savage*, *fierce*, *ferocious*.
- truncō**, **āre**, **āvī**, **ātus**, [truncus], to mutilate; cut off, lop off, trim.
- truncus**, **i**, [see truncus, adj.], m., the stem or trunk of a tree.
- truncus**, **a**, **um**, [from root in tor-queō], adj., *mutilated*, *disfigured*; *undeveloped*, *imperfect*.
- trux**, **ucis**, adj., *wild*, *fierce*, *ferocious*.
- tū**, pers. pron., *thou*, *you*.
- tuba**, **ae**, f., a trumpet.
- tueor**, **ēri**, **itus**, [tūtus], to look at, gaze at, watch, view, consider, examine; guard, defend, protect.
- tum**, adv., then, at that time, there-upon.
- tumeō**, **ēre**, —, —, to swell or be swollen.
- tumescō**, **ere**, —, **tumui**, [inch. tumeō], to swell up, become swollen.
- tumidus**, **a**, **um**, [tumeō], adj., swollen, swelling; swollen with pride, puffed up; swollen with anger, incensed, enraged.
- tumulō**, **āre**, **āvī**, **ātus**, [tumulus], to bury, entomb.
- tumultus**, **ūs**, [tumeō], m., tumult, uproar, noise, bustle; an uprising, insurrection, rebellion.
- tumulus**, **i**, [tumeō], m., a mound of earth, hill, hillock; a mound of a tomb, grave, sepulcher.
- tunc**, adv., then, at that time.
- tunica**, **ae**, f., an undergarment, shirt, tunic.
- turba**, **ae**, f., confusion, uproar; a crowd, throng, multitude, crew, gang, pack.
- turbidus**, **a**, **um**, [turba], adj., wild, confused, troubled, agitated.
- turbō**, **āre**, **āvī**, **ātus**, [turba], to disturb, agitate, throw into confusion, throw out of order; trouble, perplex, agitate.
- turbō**, **inis**, [turbō, verb], m., a whirlwind, hurricane; storm, tempest; whorl, spiral, twist.
- turgeō**, **ēre**, —, —, to swell out, swell.
- turgidus**, **a**, **um**, [turgeō], adj., swollen, inflated, turgid.
- Turnus**, **i**, m., a king of the Rutuli, in Italy, killed by Aeneas.
- turpis**, **e**, adj., foul, filthy, ugly; base, disgraceful, unseemly.
- turpiter**, [turpis], adv., disgracefully, in disgrace.
- turris**, **is**, f., a tower, turret.
- turtur**, **uris**, m., the turtledove.
- tūs**, **tūris**, [θύος], n., incense, frankincense.
- Tūsus**, **a**, **um**, adj., Tuscan, Etruscan.

tūtōla, **ae**, [tueor], *f.*, a watching, care, protection; a keeper, guardian, protector.

tūtus, **a**, **um**, [part. tueor], *adj.*, safe, secure, out of danger.

tuus, **a**, **um**, *poss. pron.*, thy, thine, your, yours.

Tydidēs, **ae**, [Tydeus], *m.*, the son of Tydeus. Diomedes.

Tyndaris, *idis*, [Tyndarus], *f.*, the daughter of Tyndarus, Helen.

Typhōeus, [trisyī], **eos**, [Τυφωεύς], *m.*, Typhoeus, a giant overthrown by the thunderbolts of Jove.

tyrannus, **i**, [τύραννος], *m.*, a king, ruler; a cruel ruler, a tyrant.

Tyrius, **a**, **um**, [Tyrus], *adj.*, Tyrian.

U

ūber, **eris**, *n.*, a teat or udder.

ūber, **eris**, *adj.*, rich, fertile.

ubi, *adv. rel.*, where, when; *interrog.*, where? when?

ubi-que, *adv.*, anywhere; everywhere.

ūdus, **a**, **um**, [for ūvidus from ūveō, to be wet], *adj.*, wet, damp, moist, humid.

ulcīscor, **i**, ultus, *to avenge one's self on; take vengeance for or in behalf of some one, avenge.*

Ulixēs, **is**, **ei** or **i**, *m.*, king of Ithaca, son of Laërtes.

ūllus, **a**, **um**, *adj.*, any; *subs.*, any one.

ulmus, **i**, *f.*, an elm-tree.

ultimus, **a**, **um**, [superl. of ulterior], *adj.*, of place, furthest, most distant, remotest, last; of time, latest, last; of degree, extreme, utmost.

ultor, **ōris**, [ulcīscor], *m.*, an avenger.

ultrā, *adv. and prep.*, further, more, beyond.

ultrō, *adv.*, on the other side, beyond; besides, too; of one's self, of one's own accord, spontaneously, voluntarily.

ululātus, **ūs**, [ululō], *m.*, a howling, shrieking, wailing.

ululō, **āre**, **āvī**, **atus**, *to howl, shriek, bay.*

ulva, **ae**, *f.*, sedge grass.

umbra, **ae**, *f.*, a shade, shadow; a shade, ghost of the dead.

umbrōsus, **a**, **um**, [umbra], *adj.*, shady.

ūmēns, **entis**, [part. ūmeō], *adj.*, damp, humid, moist, dewy.

umerus, **i**, *m.*, the shoulder.

ūmidus, **a**, **um**, [ūmeō], *adj.*, damp, dewy, moist, humid, of vapor, liquid.

ūmor, **ōris**, *m.*, moisture, liquid, fluid.

umquam, *adv.*, at any time, ever.

ūnā, [ūnus], *adv.*, together, at the same time, in company.

uncus, **a**, **um**, *adj.*, hooked, crooked, curved, barbed, bent.

unda, **ae**, *f.*, a wave, surge, billow, water.

unde, *adv.*, whence; whence?

ūndēnī, **ae**, **a**, [for ūndecēnī from ūndecim], *adj. num.*, eleven each, eleven.

undique, [unde + que], *adv.*, from all sides, on all sides.

unguis, **is**, *m.*, a nail, talon, claw.

ungula, **ae**, [unguis], *f.*, a hoof.

unguō (ungō), **ere**, **ūnxi**, **ūnctus**, *to smear or anoint.*

ūnicus, **a**, **um**, [ūnus], *adj.*, only, sole, just one; alone of its kind, unique.

ūnus, **a**, **um**, (gen. ūnus, dat. ī), *num. adj.*, one, a, an; = sōlus, alone, only.

urbs, **is**, *f.*, a city.

urgueō, **ēre**, **ursi**, —, *to press, push, drive, impel, force; burden, oppress, weigh down; press upon, follow up, pursue.*

ūrna, **ae**, *f.*, a jar, urn.

ūrō, **ere**, **ussi**, **ūstus**, *to burn, burn up; vex, annoy, harass; pass., burn with passion, glow, be inflamed, be enamored.*

ursa, **ae**, *f.*, a she-bear, a bear.

ūsquam, *adv.*, anywhere.

ūsque, *adv.*, all the way, all along,

all the time; constantly, continually.

ūsus, ūs, [ūtor], m., use, employment, exercise, experience; enjoyment, society.

ut or utī, adv., how, in what manner, as; in comparisons, just as, as; of time, as, when; conj. w. subj., that, in order that; after vbs. of fearing, that not.

uter-que, utraque, utrumque, pron. adj., each, both.

uterus, ī, m., the womb; child, offspring.

ūtilis, e, [ūtor], adj., useful, serviceable, profitable.

ūtilitās, ātis, [ūtilis], f., use, profit, advantage, welfare.

ūtiliter, [ūtilis], adv., usefully, profitably, advantageously.

utī-nam, conj., O that! would that!
ūtor, ī, ūsus, to use, make use of, employ; enjoy.

utrimque, [uterque], adv., on both sides.

utrōque, [uterque], adv., in both directions, from side to side.

ūva, ae, f., a grape, cluster of grapes.

uxor, ōris, f., a wife.

V

vacca, ae, f., a cow, heifer.

vacō, āre, āvī, ātus, to be empty, free from, without.

Vacūna, ae, f., the goddess of rural leisure, an old Sabine goddess.

Vacūnālis, e, [Vacūna], adj., of or belonging to Vacuna.

vacuus, a, um, [vacō], adj., empty, vacant, void, deserted.

vādō, ere, —, —, to go, walk, proceed, rush, advance.

vadum, ī, n., a shallow, shoal; the bottom of the sea, the depths; the waves, the waters.

vae, interj., woe! alas!

vāgitus, ūs, [vāgiō, to wail], m., a wailing, crying.

vagor, āri, ātus, to stroll about, roam, wander, rove.

vagus, a, um, adj., rambling, roving, wandering; uncertain, fitful, inconstant.

valēns, entis, [part. valeō], adj., strong, powerful.

valeō, ēre, uī, itus, to be strong, be able, avail, prevail; imperat., valō, farewell.

validus, a, um, [valeō], adj., stout, strong, staunch, vigorous, robust, sturdy.

vallēs (vallis), is, f., a vale, valley.

vāllō, āre, āvī, ātus, [vāllum, a wall, rampart], to fortify with a rampart; to protect, defend.

valvae, ārum, f. pl., a pair of doors, folding doors.

vānus, a, um, adj., empty; idle, vain, fruitless, groundless, unmeaning; false, delusive, untrustworthy.

vapor, ōris, m., steam, vapor; poet., fire.

varius, a, um, adj., variegated, many-colored; different, various, changing, ever-changing, diverse.

Varrō, ōnis, m., P. Terentius Varro Atacinus, a Roman poet, who translated into Latin verse the "Argonautics" of Apollonius Rhodius.

varus, a, um, adj., bent, crooked.

vāstātor, ōris, [vāstō], m., a devastator, ravager.

vāstō, āre, āvī, ātus, to make empty; lay waste, devastate, ravage.

vāstus, a, um, adj., empty; vast, immense, huge, enormous, mighty.

vātēs, is, m., f., a prophet, seer, soothsayer; a bard, a poet.

vāticinor, āri, ātus, [vātēs], to foretell, prophesy, forebode; warn as a prophet.

-ve, enclit. conj., or.

vehō, ere, vexī, vectus, to bear, carry, convey; pass. w. rate, to sail.

vel, [old imperat. of volō], conj., or; vel—vel, either—or.

vēlāmen, inis, [vēlō], n., a covering, robe, garment.

vellō, ere, vulsi, vulsus, to pluck.

- pull, tear away; pluck, pull or tear up.*
- vellus, eris, n.,** a fleece or skin, generally of a sheep; by meton., a sheep.
- vēlō, āre, āvi, ātus, [vēlum],** to cover, wrap, veil, envelop; bind around, crown; deck, adorn.
- vēlōx, ōcis, adj.,** swift, flying, fleet, rapid.
- vēlum, ī, n.,** a sail; a canvas, curtain; a veil or screen.
- vel-ut, vel-utī, adv.,** even as, just as, as.
- vēna, ae, f.,** a blood-vessel, vein; a vein of rock or metal.
- vēnābulum, ī, [vēnor], n.,** a hunting-spear.
- venēficium, ī, [venēnum + faciō], n.,** a poisoning; magic, sorcery.
- venēnifer, era, erum, [venēnum + ferō], adj.,** venomous.
- venēnum, ī, n.,** poison, venom; a charm, magical potion, incantation.
- veneror, āri, ātus, to worship, venerate, adore.**
- venia, ae, f.,** favor, grace, indulgence.
- veniō, ire, vēnī, ventus, to come.**
- vēnor, āri, ātus, to hunt.**
- venter, tris, m.,** the belly, the maw, stomach; appetite.
- ventilō, āre, āvi, —, [ventulus, dim. ventus],** to toss in the air, to wave, sway.
- ventus, ī, m.,** the wind.
- Venus, eris, f.,** Venus, the goddess of Love; the passion of love, love.
- veprēs, is, m.,** a thorn bush, bramble bush.
- vēr, vēris, n.,** the spring.
- verbēna, ae, (usually in pl.), f.,** foliage for the altar, as olive, laurel, or myrtle; sacred boughs.
- verber, eris, n., (used mostly in pl.),** a lash, whip, scourge; a stroke, blow.
- verberō, āre, āvi, ātus, [verber],** to lash, beat, strike.
- verbōsus, a, um, [verbum], adj.,** wordy, verbose.
- verbum, ī, n.,** a word; dare verba, to give mere words, to cheat.
- verēcundus, a, um, [vereor], adj.,** bashful, shy, modest.
- verendus, a, um, [part. vereor], adj.,** to be feared, venerable, reverend.
- vereor, āri, itus, tr. and intr.,** to fear, be afraid of, be afraid.
- Vergilius, ī, m.,** P. Vergilius Maro, celebrated Roman poet.
- vernō, āre, —, —, [ver],** to appear like spring, be verdant; to bloom, grow young.
- vērō, [vērus], adv.,** in truth, in fact, certainly; but indeed.
- Verona, ae, f.,** a city in northern Italy, the birthplace of Catullus.
- verrō, ere, ī, versus, to sweep, sweep over; sweep or drive along.**
- versō, āre, āvi, ātus, [freq. vertō],** to turn, turn over, turn round, disturb, vex, agitate; in pass., to be engaged in, occupied with, to live.
- versus, ūs, [vertō], m.,** a line, row; line of poetry, verse.
- vertex, icis, [vertō], m.,** a whirlpool, eddy; the crown of the head, the head; the top, peak, summit of anything.
- vertigō, inis, [vertō], f.,** a turning round, whirling.
- vertō, ere, ī, versus, to turn, turn around, turn about; change, alter, transform.**
- vērūm, [vērus], adv.,** truly; but, but yet, but indeed.
- vērus, a, um, adj.,** true, genuine, real; subs., vērum, ī, n., usually in pl., the truth.
- vēscor, ī, to feed upon.**
- vesper, eris and erī, [ἑσπερος], m.,** the evening star; the west.
- Vesta, ae, [Ἑστία], f.,** the daughter of Saturn, goddess of flocks and herds and of the household; in her temple the holy fire was kept constantly burning, attended by Vestal Virgins; she represents ancient purity and simplicity of life.
- vester, tra, trum, [for voster, from vos],** poss. pron., your.

- vēstibulum, i, n.,** *an entrance court, a vestibule, entrance.*
- vestigium, i, [vestīgō], n.,** *a foot-step, step; trace, print, impress; trace, sign, token.*
- vestigō, āre, āvi, ātus, to search** *after, seek out.*
- vestis, is, f.,** *clothing, vesture, attire, a garment, robe, dress.*
- vetō, āre, uī, itus, to forbid, pro-** *hibit, hinder, prevent.*
- vetus, eris, adj.,** *old; ancient; former.*
- vetustās, ātis, [vetus], f.,** *old age; a long lapse or period of time, time.*
- vetustus, a, um, [vetus], adj.,** *old, ancient.*
- via, ae, f.,** *a way, path, road; a journey, voyage; an entrance, passage, way; a way, method, manner.*
- vibrō, āre, āvi, ātus, to set in motion, agitate, cause to flutter; quiver, vibrate, dart.**
- vicinia, ae, [vicīnus], f.,** *neighborhood, nearness, proximity.*
- vicīnus, a, um, [vīcus, a quarter of a city, a village], adj.,** *near, neighboring, hard by, adjoining.*
- vicis, (gen., no nom.), vicem, vice; pl., vicēs, vicibus, f.,** *change, interchange, succession; in vicem, in vicēs, vicibus, in turn, by turns.*
- victima, ae, f.,** *an animal offered in sacrifice, a victim.*
- victor, ōris, [vincō], m.,** *victor, conqueror; adj., victorious, conquering, exultant.*
- victōria, ae, [victor], f.,** *victory, conquest.*
- victrix, icis, [victor], adj.,** *victorious, conquering.*
- vīctus, ūs, [vivō], m.,** *food, nourishment, support, living, sustenance.*
- videō, ēre, vidī, visus, to see, perceive by the senses; of the mind, perceive, observe, reflect upon, consider, watch; in pass., be seen; more often seem; impers., seem best, fit, proper.**
- viduus, a, um, adj.,** *bereft, destitute, without, empty; widowed, mateless.*
- vigeō, ēre, uī, —, to thrive, flourish, grow strong.**
- vigil, ilis, [vigeō], adj.,** *watchful, awake, wakeful, alert; w. ignem, perpetual, never dying; subs., a sentinel, watchman, guard.*
- vigilō, āre, āvi, ātus, [vigil], to awake from sleep; watch, be watchful, on the alert.**
- vigor, ōris, [vigeō], m.,** *vigor, strength, energy, life.*
- vīlis, e, adj.,** *cheap, worthless.*
- villa, ae, [prob. from vīcula, dim. vīcus, a village], f.,** *a country house, cottage, villa.*
- villōsus, a, um, [villus], adj.,** *hairy, shaggy, rough.*
- villus, i, m.,** *shaggy hair.*
- vīmen, inis, [vieō, to weave], n.,** *a pliant or limber twig or shoot.*
- vinciō, ire, vinxi, victus, to bind, tie, fetter; bind around, lace.**
- vincō, ere, vici, victus, to conquer, overcome, defeat, vanquish, subdue, surpass, excel.**
- vinculum (vinclum), [vinciō], i, n.,** *used chiefly in pl.; a bond, chain, cable, fetter, cord, rope.*
- vindex, icis, m. and f.,** *a defender, protector, champion; avenger, punisher.*
- vindicō, āre, āvi, ātus, [vindex], to deliver, rescue, save.**
- vindicta, ae, [vindicō], f.,** *a liberating rod by the touch of which a slave was freed; a protection, defense; revenge, punishment, redress.*
- vinētum, i, [vinum], n.,** *a vineyard.*
- vinōsus, a, um, [vinum], adj.,** *fond of wine, wine-bibbing.*
- vinum, i, n.,** *wine.*
- viola, ae, f.,** *a violet.*
- violentia, ae, [violentus], f.,** *violence, fierceness.*
- violentus, a, um, [vis], adj.,** *violent, boisterous, fierce.*
- violō, āre, āvi, ātus, [vis], to violate, injure, abuse, profane, defile.**
- vīpera, ae, [vivus + pariō], f.,** *a snake, serpent.*

- vipereus**, a, um, adj., of a viper or snake, *snaky*.
- vir**, ī, m., a man; a husband; a hero.
- vireō**, ēre, —, —, to be green.
- virga**, ae, f., a branch, bough, twig; a wand, staff.
- virgineus**, a, um, [virgō], adj., of a maiden, maiden's, maidenly.
- virginitās**, ātis, [virgō], f., virginity, maidenhood.
- virgō**, inis, f., a maiden, virgin; a constellation, *Virgo*, the *Virgin*.
- viridis**, e, [vireō], adj., green, verdant; fresh, blooming youth.
- virilis**, e, [vir], adj., of a man, manly, brave, heroic.
- virtūs**, ūtis, [vir], f., manliness, courage, strength, excellence, virtue, valor, brave or heroic deed.
- virus**, ī, n., poison, venom.
- vīs**, vis, f., force, strength, power; destructive force, violence.
- viscātus**, a, um, [viscō, to smear], adj., smeared with bird-lime, limed.
- viscus**, eris, n., generally in pl., the internal organs, the vitals; flesh; the bowels of the earth.
- visō**, ere, ī, us, [freq. videō], to view closely, get a good look at, examine.
- vita**, ae, f., life, existence.
- vitālis**, e, [vita], adj., vital, life-giving.
- vitiō**, āre, āvi, ātus, [vitium], to injure, weaken, taint, corrupt, infect.
- vitiosus**, a, um, [vitium], adj., defective, faulty.
- vitis**, is, f., a vine.
- vitium**, ī, [from root in vieō, to weave, twist], n., a fault, defect, blemish, break.
- vitō**, āre, āvi, ātus, to avoid, shun.
- vitreus**, a, um, [vitrum], adj., glassy, clear, bright, shining.
- vitrum**, ī, [root vid in videō], n., glass.
- vitta**, ae, [vieō, to weave], f., a band, chaplet, fillet.
- vitulus**, ī, m., a he-calf, a young bullock.
- vivāx**, ācis, [vivō], adj., tenacious of life, long-lived.
- vivō**, ere, vixi, victus, to live, be alive; live on, pass one's life, live.
- vivus**, a, um, [vivus], adj., alive, living; green, fresh; of water, running, fresh; of fire, burning; of rocks, living, in natural condition, unhewn; subs. m., a living man.
- vix**, adv., hardly, scarcely, barely, with difficulty.
- vōcālis**, e, [vōx], adj., vocal, speaking; singing, tuneful.
- vocō**, āre, āvi, ātus, to call or summon; call upon, invoke; call by name, name.
- volātus**, ūs, (only in abl. sing. and acc. and abl. pl.), [volō], m., a flying, flight.
- volēns**, entis, [part. volō], adj., willing, ready.
- volitō**, āre, āvi, ātus, [freq. volō], to fly or flit about.
- volō**, velle, volui, —, to will, be willing; command, ordain, order, will; wish, desire.
- volō**, āre, āvi, ātus, to fly, used of a bird or any swiftly moving object in the air.
- volūbilis**, e, [volvō], adj., turning, rolling, revolving.
- volucer**, cris, cre, [volō], adj., flying, winged, swift; subs., volucris, is, f., a bird.
- volūmen**, inis, [volvō], n., a coil, fold, roll; revolution.
- voluntās**, ātis, [volō], f., wish, desire, consent.
- voluptās**, ātis, [volō], f., pleasure, joy, delight.
- volūtō**, āre, āvi, ātus, [freq. volvō], to roll back and forth; of mental action, ponder, reflect, consider.
- volvō**, ere, ī, volūtus, to roll, roll along, sweep along; roll round, revolve; pass. w. reflex. meaning, roll along, glide.
- vōmer**, eris, m., a plowshare.
- vomō**, ere, ui, itus, to pour forth, discharge, vomit, belch forth.

vōtum, ī, [voveō], n., *a vow, solemn promise, supplication, prayer; a votive offering.*

voveō, ēre, vōvī, vōtus, *to vow; compare vōtum, (a thing) vowed.*

vōx, vōcis, [vocō], f., *the voice, cry, sound, tone; a word, saying, speech.*

Vulcānius, a, um, [Vulcānus], adj., *of Vulcan, Vulcanian.*

Vulcānus, ī, m., *Vulcan, the god of fire, the son of Jupiter and Venus; (meton.) fire.*

vulgō, āre, āvī, ātus, [vulgus], *to spread abroad, make known, divulge, herald, publish.*

vulgō, [vulgus], adv., *everywhere, all around, on all sides.*

vulgus, ī, n., *the multitude, the people, the common people; a mass, throng, crowd, herd; the rabble, mob.*

vulnerō, āre, āvī, ātus, [vulnus], *to wound, hurt, injure.*

vulnus, eris, n., *a wound, hurt, injury.*

vultur, uris, m., *a vulture.*

vultus, ūs, m., *the countenance, visage, features, aspect, expression, air, mien.*

X

Xanthus, ī, [Ξάνθος], m., *a river in Troas.*

Z

Zephyrus, ī, [Ζέφυρος], m., *the west wind.*

zmaragdus, ī, [σμάραγδος], m. and f., *a green precious stone; emerald, jasper.*

zōna, ae, [ζώνη], f., *a woman's girdle, belt; zone, region.*



